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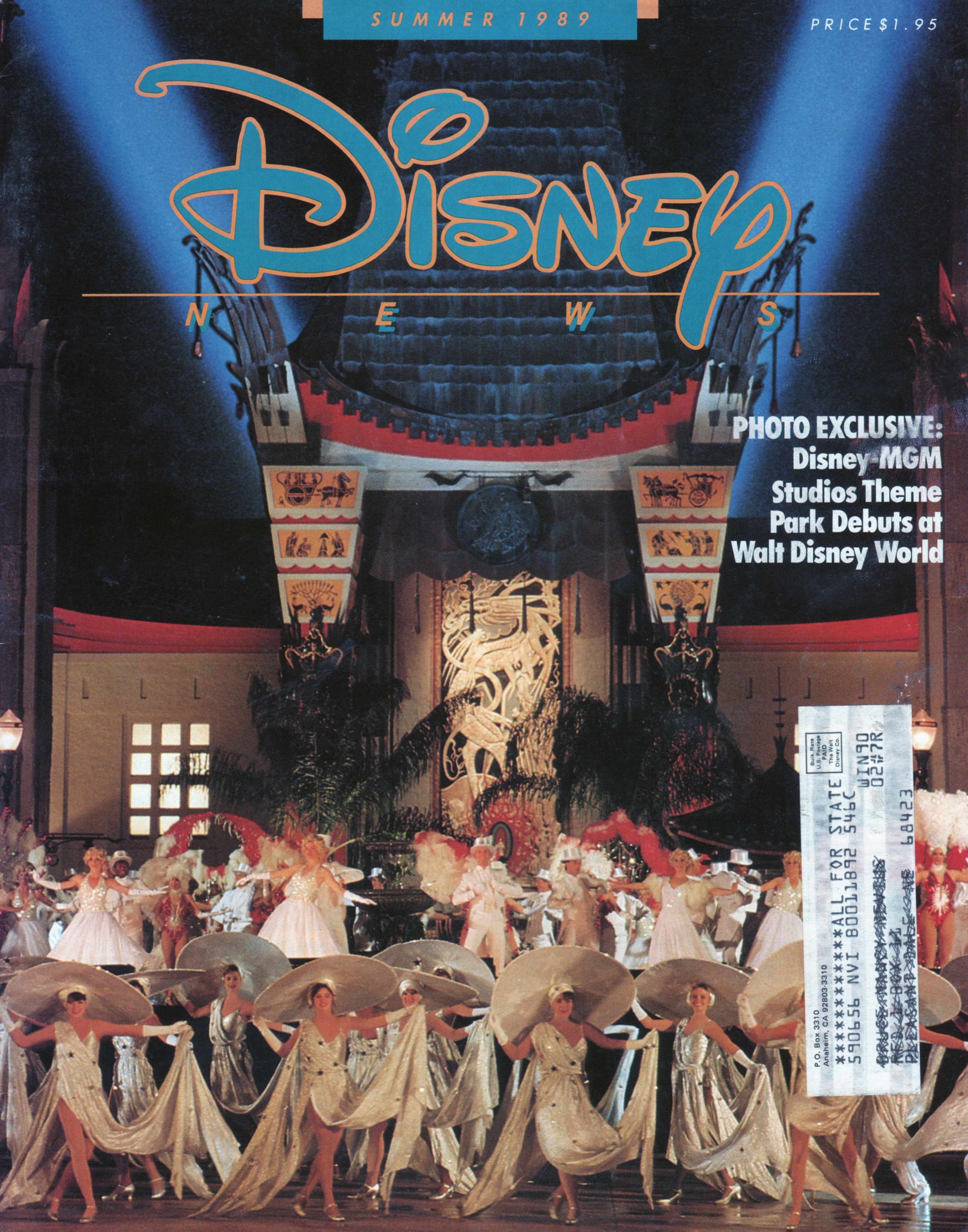

PHOTO EXCLUSIVE: Disney-MGM Studios Theme Park Debuts at Walt Disney World

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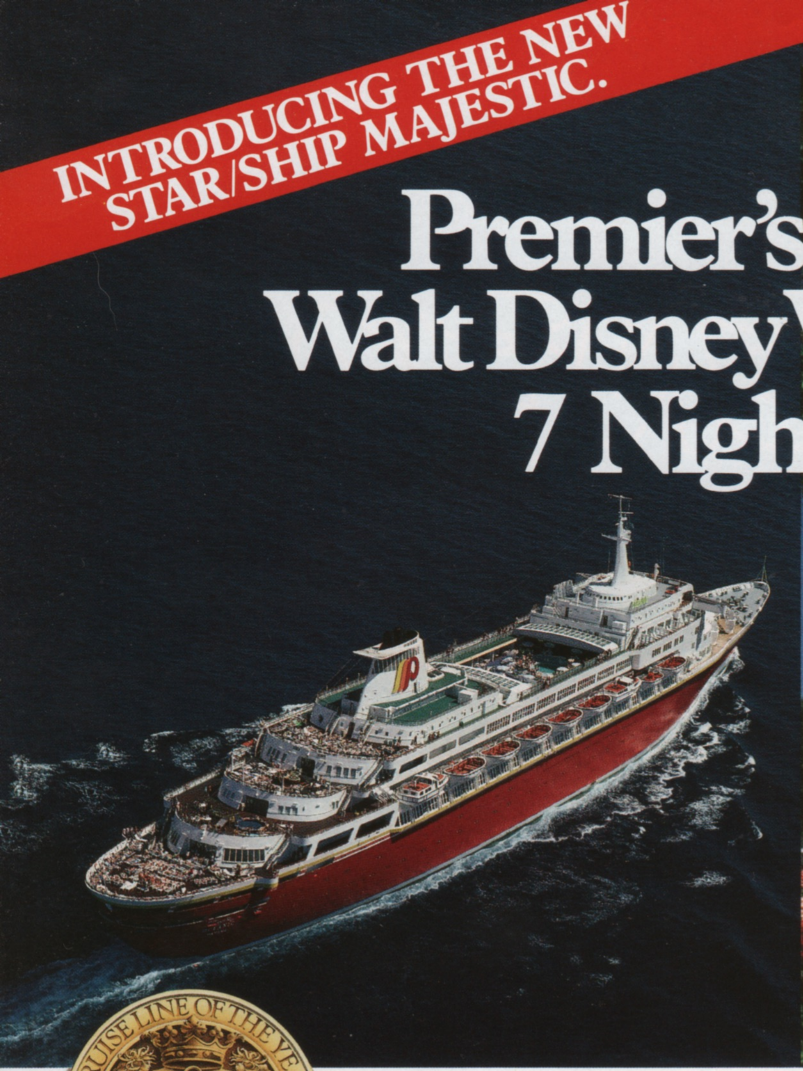

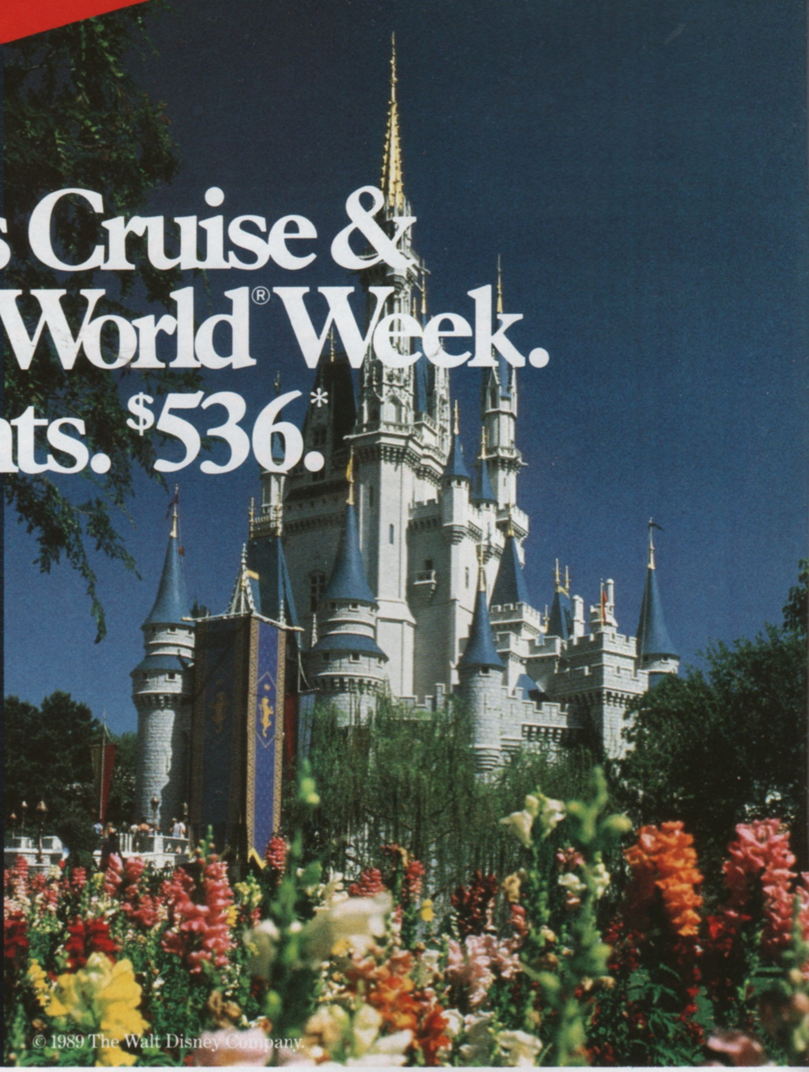

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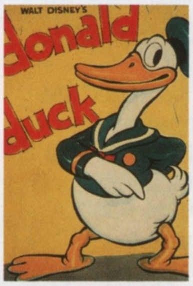

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ON THE COVER: *The Disney-MGM Studios Theme Park grand opening — a gala event befitting a Hollywood premiere. Courtesy of Walt Disney World Photography.*

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EDITOR'S NOTES

The stars shone all weekend in Florida from April 28–30. The event was the Disney-MGM Studios Theme Park gala premiere, and there were probably more celebrities in Florida's new Hollywood than there were in California's original! *DISNEY NEWS* had been put to bed long before the party, but photographer *Gary Krueger* did manage to get us some "finished product" shots before our print deadline. So, just turn to **Studio Snaps** for your first "visit" to this exciting new Park.

We are especially privileged this issue to bring you **Hollywood Remembered,** a special report on the Studio Theme Park's star attraction, *The Great Movie Ride,* from renowned journalist and author *Bob Thomas.* For more than four decades Thomas has covered the Hollywood scene in newspapers, magazines, television and books. His biographies have tracked the lives of moviedom's elite, including Marlon Brando, Joan Crawford, Fred Astaire, Howard Hughes and Walt Disney. So much is he a part of the industry, that on December 1, 1988, Thomas received his own "star" on Hollywood's Walk of Fame.

Well, the Disney-MGM Studios Theme Park is certainly big news, but we think that birthdays are pretty important, too. Especially when it's a "significant" birthday of a very popular fellow. Last year Mickey Mouse turned 60, but this year it's Donald Duck's turn. *Jim Fanning,* who did the honors for *DISNEY NEWS* when the feisty fowl turned 50, checked in on his feathered friend and found that **Donald's Ducky at Fifty-five.** Fanning, whose main interest is entertainment history, specializes in Disney, including animation, films, and the Theme Parks. Among his many writing projects are Donald Duck and Winnie the Pooh comic books for foreign distribution, DuckTales magazine and comic books, Disney Read-Alongs, various comic strips, Disney educational materials, and several segments of The Disney Channel's "Family Album" series.

Jim Fanning and feathered friend

Bob Thomas receives his star

Back at Disneyland, writer/photographer *Joe Burns* finally left the green fields of the Golden Oak Ranch (summer and winter, 1988) to find out which attraction was *really* the most popular. What he found out was that guests of all ages agree on one thing—**We Love a Parade!**

Then, Joe Aguirre, who recently moved from Publicity at Disneyland to **The Disneyland Hotel,** gives us a new look at the oldest hotel to bear the Disney name—and the latest to join the family.

All the Disney Parks have something new for summer. For the latest at Disneyland in California, turn to our update on *Splash Mountain* and its Cajun eatery, Harbour Galley. Then, meet the folks behind the newest Walt Disney World water park, Typhoon Lagoon.

Over in Japan everyone's getting excited about *Star Tours,* set to open in July. But little do they know that they're actually getting two attractions in one! Steve Noceti, Senior Scope Writer at Walt Disney Imagineering, just couldn't resist passing along the story of the Tokyo Disneyland **Pan Galactic Pizza Port.** And what's a scope writer? According to Noceti, "Scope writers prepare the project description documents that assist the Estimating and Project Management Departments in making decisions. Scopes are developed for every project and every *proposed* project initiated by WDI." So now you know. And you also know what's in this issue—so enjoy!

Walt Disney's CLASSIC
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TO THE Editor

In reading the book *DISNEYLAND: Inside Story,* I was impressed with a story recounting an incident where a 300-pound construction worker named "Tiny" was responsible for dousing Walt Disney with a hose as part of a practical joke. This occurred during construction of the *Jungle Cruise* at Disneyland. During a recent visit to Disneyland I noticed that the water-spraying elephant in the *Jungle Cruise* is nicknamed "Tiny." Are the identical names coincidence or related?

Kenneth G. Flanagan, MD
Palm Springs, CA

We sent your intriguing question on to the expert—the author of DISNEYLAND: Inside Story, *Randy Bright. Here's his answer:*

"I am sorry to say that to my knowledge there is no connection between the two. My suspicion is that somebody on the Jungle Cruise, *having read my story, has applied the name "Tiny" to the elephant. Anyway, even if it were true, it would be quite an inside joke!*

We just received our first *DISNEY NEWS* magazine, and are thrilled with it. Between my husband, myself, and our two children we have worn it out.

When we saw the "Letters to the Editor" section we knew that we had to write to you.

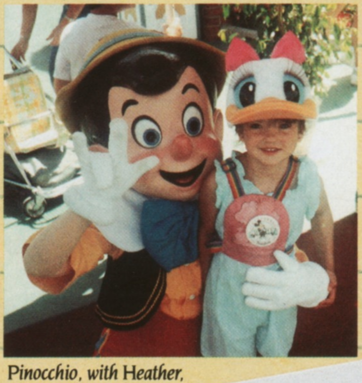
We took our children to Disneyland last June, and enjoyed every second of our vacation.

When we went, we knew that our family would be the only people who could communicate with Heather, our four-year-old daughter who is deaf.

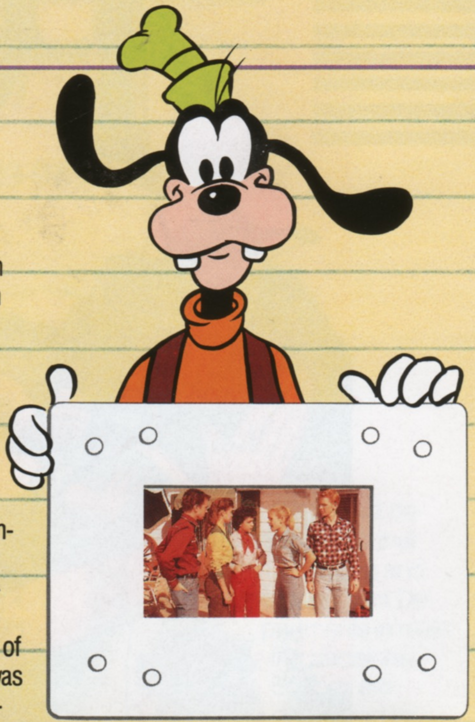
We were truly amazed at the amount of employees who could sign to Heather. It was a relief to us, not having to translate everything that was being said to her, and she was so happy to be able to sign to the characters.

Everyone bent over backwards to accommodate us in any way possible. Thank you for making our vacation a wonderful experience for us.

John and Diana Cassinelli
San Jose, CA



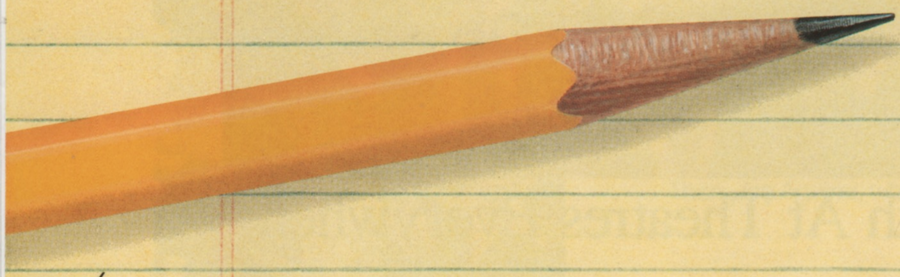
Pinocchio, with Heather, signs "I love you"



Somebody Goofed!

It's easy to see that DISNEY NEWS readers know their stuff. We had a number of letters telling us that the photo identified as "Spin and Marty" in the "Golden Oak: Take Two" quiz (Winter 1988) was actually a scene from another series of that era, "Annette." According to David Holman, Greenwood, IN, the actors in the photo (most of whom also appeared in "Spin and Marty") are Tim Considine as Steve Abernathy, Roberta Shore as Laura Rogan, Annette Funicello as Annette McCloed, Judy Nugent as Jet Maypen, and David Stollery as Mike.

Other readers who called this mistake to our attention are Gary Ung, San Francisco, CA, and Anne Morton, Milledgeville, GA.



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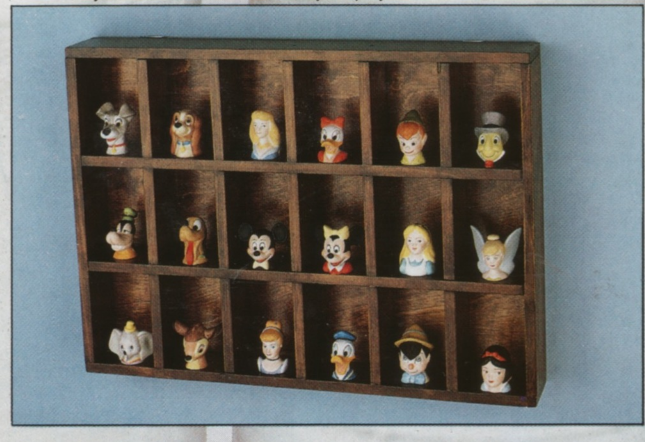

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Studio Snaps!

May 1, 1989, Dateline: Florida

With the debut of the Disney-MGM Studios Theme Park, visitors to the Walt Disney World Resort in Florida now have the opportunity to experience Hollywood in its brightest hour. Stepping through the main portals (fashioned after the famed Pan Pacific Auditorium in Los Angeles), guests find themselves on Hollywood Boulevard of the 1930s and 1940s, with the architectural styles, merchandise and food reminiscent of that glamorous era. Welcoming them is yet another well-known landmark, Crossroads of the World, with a young Mickey Mouse atop its globe.

Hollywood Boulevard is peopled by a cast of characters determined to make *you* a part of the show. Guests are hounded for their autographs, sought out for on-the-spot newscasts, asked to feed lines to an up-and-coming starlet, and coached in audience reaction etiquette as they enter an attraction.

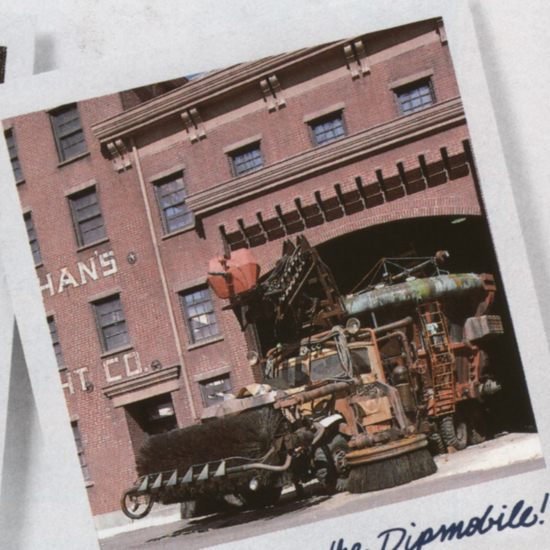
And there are some *great* attractions!

- **Backstage Tour** — a two-hour tour of an actual working studio, including the legendary "backlot," soundstages with production in progress, and the vital postproduction operations.
- ***Catastrophe Canyon*** — part of the Backstage Tour; experience a major earthquake, fire, flood and explosions — then see how it was done!
- **Magic of Disney Animation** — watch Disney artists at work creating future classics.
- **SuperStar Television** — guests "star" in some of the best-loved TV shows of all time.
- **Monster Sound Show** — try your hand at matching sound to action in a real film.
- **Epic Stunt Spectacular** — the most daring stunts and awesome special effects are recreated right in front of your eyes.
- ***The Great Movie Ride*** — Through the Chinese Theater enter the magical world of movies; favorite films from Hollywood's earliest days to today's hits come to life through the wizardry of *Audio-Animatronics.*

For dining, rub elbows with the stars at the infamous Brown Derby; relax in a '50s kitchenette with tableside television at the Prime Time Cafe; or take five "on the set" at the Soundstage Restaurant.

Round it all out with shopping for curios, collectibles and Hollywood memorabilia, and you have a full day of star-gazing that can't be beat!

Mickey always gets the girl!



Toons, beware the Dipmobile!

Antiques and Curios

What else but neon and Christmas lights for Sid's bungalow?

The Darkroom

"California crazy" on Hollywood Blvd.

The Water Tank Show makes a big splash

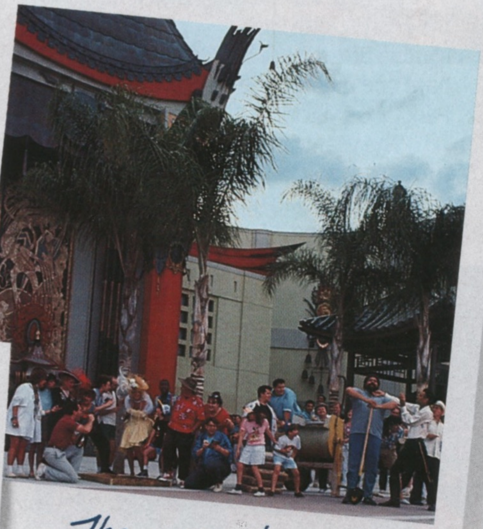
Catastrophe Canyon— Wish you were here!

The Chinese Theater: an elegant centerpiece

BROWN DERBY

Dining under the "stars" at the Brown Derby

Touring "New York Street"



The cement's ready; where are you?

Haven't you always wanted to be on TV?

"Snaps" by
Gary Krueger
Rick Gomez
and Walt Disney World Photography

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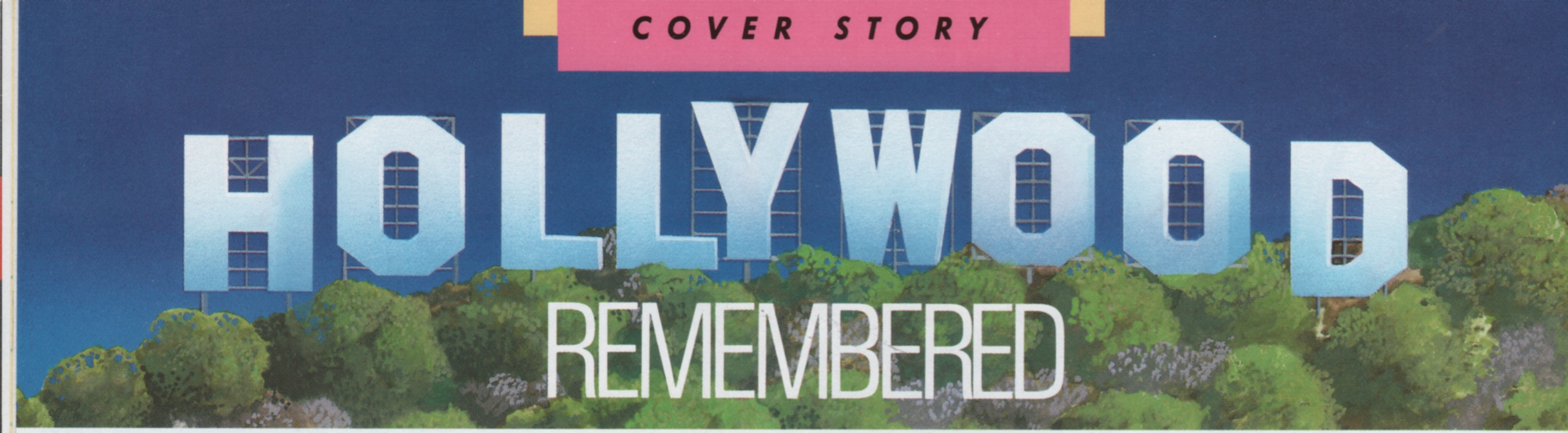

HOLLYWOOD REMEMBERED

by Bob Thomas

The Great Movie Ride Triggers Memories

Bob Thomas, "the man who wrote the book on Walt Disney," has covered the Hollywood beat for more than four decades. He has seen "Tinseltown" grow from its early days of movie moguls to today's independents. Here he recalls a few memories as he takes us through The Great Movie Ride.

"A SPECTACULAR JOURNEY INTO THE MOVIES" NOW PLAYING
NOW PLAYING A CAST OF THOUSANDS! A SWEEPING SPECTACLE OF THRILLS! CHILLS! ROMANCE!
HOLLYWOOD
VINE ST.

A brilliant, neon, art deco marquee marks the entrance into the marvelous world of motion pictures

As Yogi Berra probably never said, "It's deja vu all over again."

The feeling overcomes a longtime observer of the Hollywood scene when he encounters *The Great Movie Ride* at the new Disney-MGM Studios Theme Park. Oh, what memories flash forward from the past.

Gaze at the mammoth cyclorama of the Hollywood Hills. I never did make the climb to the HOLLYWOOD sign, but I did have one memorable visit to the Griffith Park Observatory.

The year was 1954, and I was making a routine visit to a film location. I interviewed an actor in his second starring film, a shy, mumbling 23-year-old with haunted eyes behind horn-rimmed glasses.

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In The Great Movie Ride, *you may find yourself more involved in reliving film legends than you had anticipated!*

The film was "Rebel without a Cause," and the actor was James Dean. A year later his life would end on a mid-California highway, but his legend has continued growing with the years. (Ed. note: Dean is not among the celebrities represented in the attraction.)

Another legend: Busby Berkeley. The creator of musical spectaculars is represented by his fantastic "By a Waterfall" sequence from "Footlight Parade," with 100 water nymphs in diaphanous costumes adorning a huge fountain. Busby was a brilliant, bedeviled man, neglected in later years until a new generation discovered his genius.

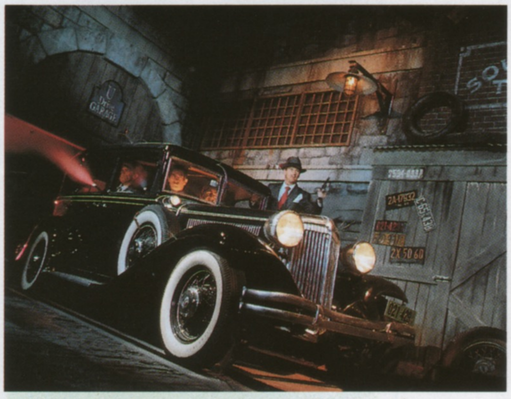
"Singin' in the Rain," Gene Kelly's splash to immortality. His soggy solo is arguably the most famous dance in film history. And what does Gene remember about it?

"I caught a cold," he says.

Julie Andrews and Dick Van Dyke singing "Chim Cher-ee" in "Mary Poppins." I remember Walt Disney's pride when the Grauman's Chinese premiere audience cheered the musical fantasy. He was especially proud of Julie, who brought the Disney Studio its first Academy Award for a human actor. But even as "Mary Poppins" proved his greatest film success, Walt's head was already in the clouds, dreaming of his next great challenge: EPCOT Center and the City of Tomorrow.

Here's Jimmy Cagney, swaggering as the cocksure gangster in "Public Enemy." What a paradox Jimmy was. On the screen he could be a steel-hard killer. But the real Jimmy Cagney was a soft-spoken gentleman devoted to his family, sulky racing, oil painting and—writing poetry. He proved himself an early environmentalist when he wrote after seeing the rape of the California land:

"Tear the tops off the mountains
And terrace the slopes,
For the land must be ready



It's the era of bootleggers, bathtub gin and flappers, with the ominous presence of the gangster as only Hollywood knew how to portray him

For dingbats and dopes."

For better or worse, the gangster became part of American folklore as a result of such performances as Cagney's in "Public Enemy," Edward G. Robinson's in "Little Caesar," and Paul Muni's in "Scarface."

Folklore of a more constructive kind came from the movies' unique art form, the Western.

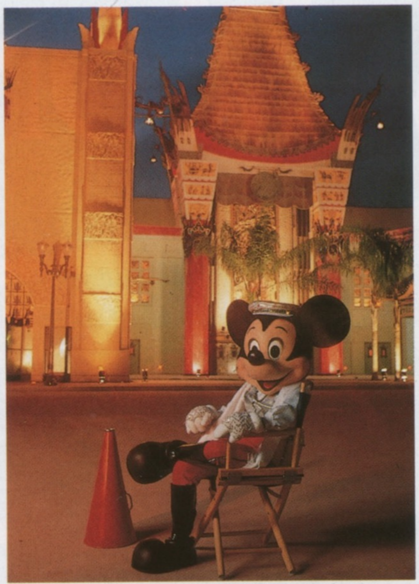
The Great Movie Ride puts you right in the action as a gang of desperados blow up the safe of a frontier bank. But look out—there's marshall John Wayne waiting to shoot it out with the bad guys before they can escape with their booty.

Duke Wayne was a rarity, a larger-than-life figure both on and off the screen. I remember the last time I saw him, in 1979, a few months before he died. The cancer that had cost him a lung in 1963 had recurred, and everyone knew he was desperately ill. But as we sat on the terrace of his house overlooking Newport Harbor, he talked bravely of returning to work—as soon as he could lick his physical problems.

What self-respecting "B" movie would be complete without a few moldy skeletons hanging around?

"I wanna show you my dolls," he said when I sought to leave for fear of tiring him. He led me to the living room and its display of cochina dolls, prized possessions of Southwest Indians.

"I've been collecting them ever since I started making Westerns in Monument Valley in 1931," he said proudly. "I've got one of the best collections in the country."



Mickey relives the glory days of Hollywood's heyday in front of the Chinese Theatre, the imposing facade of The Great Movie Ride

The Great Movie Ride moves on to outer space. The movie is "Alien," and the hazards therein are something our astronauts never dreamed of.

Next, a descent into the Well of Souls from "Raiders of the Lost Ark." A carpet of wriggling snakes prevents Indiana Jones from capturing the Ark of the Covenant.

The real heroes of "Raiders of the Lost Ark" are not Harrison Ford as Indiana Jones or John Rhys-Davis as his sidekick Sallah. They are Steven Spielberg and George Lucas, who dreamed up the movie blockbuster out of their memories of Saturday matinee serials. You can almost hear their mothers saying, "Steven, why do you waste your time going to the movies?" or, "George, turn off that television set and do your homework."

"Aaahhh—ohhhh—eeee—yah!"

That's as good a spelling of Tarzan's yell as any. It became the signature of Johnny Weissmuller as he swung from tree to tree in search of Maureen O'Sullivan's Jane. Nobody has ever been able to reproduce the sound with accuracy, either by voice or spelling—and some of the best have tried!"

"...it doesn't take much to see that the problems of three little people don't amount to a hill of beans in this crazy world. Someday you'll understand that. Not now. Here's looking at you, kid."

Here we see Rick and Ilsa—Humphrey Bogart and Ingrid Bergman—saying their tearful farewells before a fog-shrouded plane in "Casablanca." Bogie should have won the Oscar for his role, but he had to wait another ten years.

Once I ghosted a magazine article under Bogart's name, "The Oscar Myth." Ever the iconoclast, he pooh-poohed the idea of judging artistic merit like a Miss America pageant. He argued, "The only way to judge acting fairly would be to have every major star play Hamlet the same year and vote for the best one."

On the night he won the Oscar for "The African Queen," I reminded him of his statements. "I've changed my mind," he grinned, clutching his statuette.

A financial wash in its first release, "The Wizard of Oz" has cleaned up ever since as the quintessential Hollywood *dream film*

And now for a trip down the Yellow Brick Road. Funny thing about "The Wizard of Oz." It is probably the most-played and best-loved movie on television, yet it was a financial flop when first released in theatres. But then, so were "Citizen Kane," "Fantasia," "Bambi," and some other film classics.

Finally, a kaleidoscope of everyone's favorite movie memories as compiled by Chuck Workman, who won an Academy Award for compressing a host of film memories within minutes. The climax of *The Great Movie Ride* makes us realize anew how closely intermingled all our lives have been with the wonderworks of Hollywood's dream factory.

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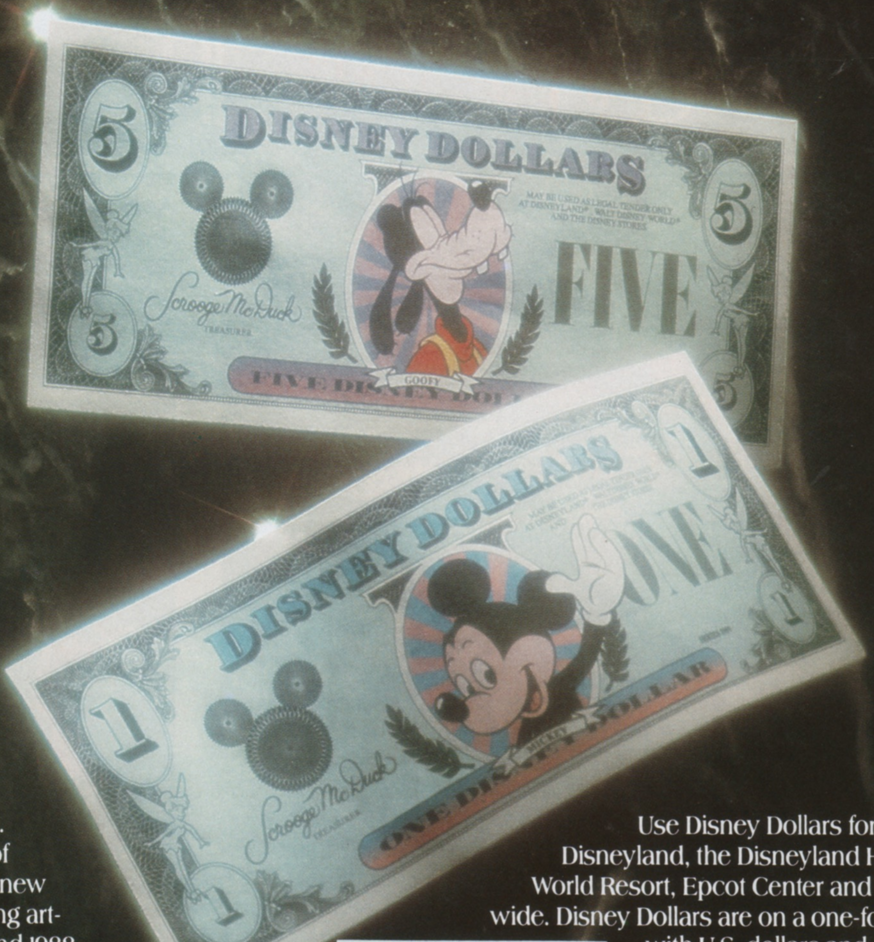
NEW MONEY!



DISNEY DOLLARS
FIVE
Scrooge McDuck
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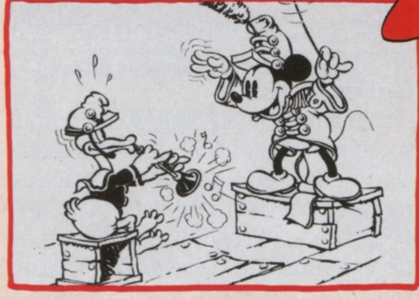
DONALD'S DUCKY AT 55

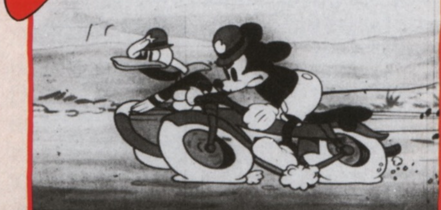
THE FEATHERS FLY ON MILESTONE BIRTHDAY

By Jim Fanning

Who's got the sweetest
disposition?
One guess, guess who!
Who never, never starts an
argument?
Who never shows a bit of temperament?
Who's never wrong but always right?
Who'd never dream of starting a fight?
Who gets stuck with all the bad luck?
No one but Donald Duck!
(From Donald's Theme Song,
created in the early 1950s)



"THE BAND CONCERT," 1935



"THE DOGNAPPER," 1934

Yes, Donald Duck, that durable star of film, television and Disney Theme Parks, is celebrating fifty-five years of fun, fury and frustration. Making his debut on June 9, 1934, Donald has been on top of the Hollywood heap for almost six decades.

Donald's "vital statistics"—three-feet tall, unintelligible speaking voice, hair-trigger temper—hardly seem to qualify him for stardom, yet it's his all-too-human qualities that endear him to audiences worldwide.

THE "HUMAN" DUCK

In their book *Too Funny for Words*, veteran Disney animators Frank Thomas and Ollie Johnston comment that "the uncontrolled temper, the immediate impulse to fight and the childish desire for revenge made him an easily recognizable type for the audience. People relieved their own frustrations through him, particularly enjoying the fact that he was funniest when he had created his own problems."

Called "the Cagney of cartoons" and "the Bill Murray of his day," Donald squawked and brawled his way through 164 cartoon shorts and six features shown in 76 countries. His films have won 25 awards, an Oscar and 10 other Academy Award nominations. Those famous web-feet have left their imprint at Hollywood's Chinese Theatre—and Donald has left his personal imprint on the culture and consciousness of the world.

LOOKING BACK

Birthdays are always a good time to look back and remember when, and with Donald's multifaceted "life," there's a lot to remember. As with Mickey Mouse, Donald's career started because of the talking motion picture. Still in its infancy in the early 1930s, the potential of sound in film had barely begun to be realized. Always on the cutting edge, however, Walt Disney was already looking for new ways to make sound work for him.

Meanwhile, Clarence Nash, an entertainer specializing in animal imitations, auditioned for Disney his entire repertoire including his rendition of a baby goat reciting "Mary Had a Little Lamb." Disney thought the voice sounded more like a duck, and he signed Nash to give voice to a yet-to-be-created character.

This was a first for Disney, and the initial drawings of the emerging Duck character were developed from Nash's inspiring performances.

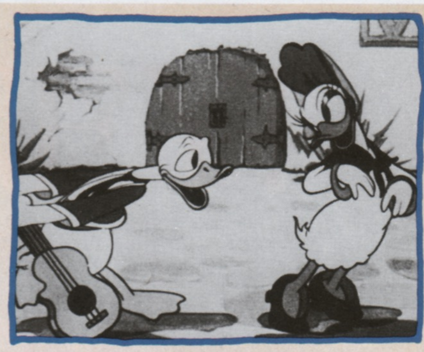
WALT AND ANIMATORS (ART BABBIT, RIGHT) STUDY THE RIGHT MOVES

"THE THREE CABALLEROS" COME TO LIFE, 1945

CARL BARKS (POINTING) AT CREATIVE SESSION

"(DONALD'S) GOT PLASTICITY PLUS!"

"DUCKY" NASH WITH EARLY DONALD



"DON DONALD," 1937

TESTING DONALD'S WINGS

The new character was going to need a stage on which to shine, and Disney's "Silly Symphony" cartoons were to provide the perfect boards for those webfeet to trod upon.

The Silly Symphonies were Walt Disney's artistic showcase for innovative animation and strong characterizations. Classic tales had proved a good source of challenging characters and situations, and Donald Duck was created as a supporting character for "The Wise Little Hen," the 1934 Silly Symphony version of the familiar Aesop fable.

Donald is first glimpsed dancing the sailor's hornpipe on the deck of his houseboat. In his quacky voice, this self-centered sailor rejects the industrious Wise Little Hen's request for a helping hand. Audiences roared at this new personality with the "soundsational" voice, and the so-called "bit player" waddled away with the picture.

FROM BIT PLAYER TO STAR

Disney knew star quality when he saw it, and in an unprecedented move cast Donald in the next Mickey Mouse cartoon. Mickey's films were the most popular cartoons then produced, and no other Silly Symphony character had been "asked" to "guest star."

In fact, Silly Symphonies traditionally starred one-shot characters; even the very popular Three Little Pigs were seen in only four cartoons. Obviously Donald was something special, as he proved in Mickey's new cartoon, "Orphans' Benefit" (1934). Donald doggedly tries to entertain some very unruly mice children with poetry recitations—including "Mary Had a Little Lamb," Clarence Nash's original "audition" piece for the Donald voice.

Animator Dick Lundy was largely responsible for developing Donald's personality, though Art Babbitt and Dick Huemer had originally drawn the Duck. For "Orphans' Benefit," Lundy "...listened to the dialogue track and decided that he (Donald) was an ego show-off. If anything crossed him, he got mad and blew his top."

DEVELOPING THE PERSONALITY

Movie history was made as Donald threw the first of many temper tantrums. "For this," Lundy recalled, "I had him lean forward, chin out, arm straight out and fisted. The other arm, with fist, was swinging back and forth. His one foot was out straight, heel on floor, the other foot under him as he hopped up and down, quacking. This action was fairly violent for that time." This "fighting pose" enabled Donald's animators to express the Duck's emotion in movement, the essence of character animation.

One look at Donald's breakout performance and Walt Disney was convinced: here was an animated personality of the first order.

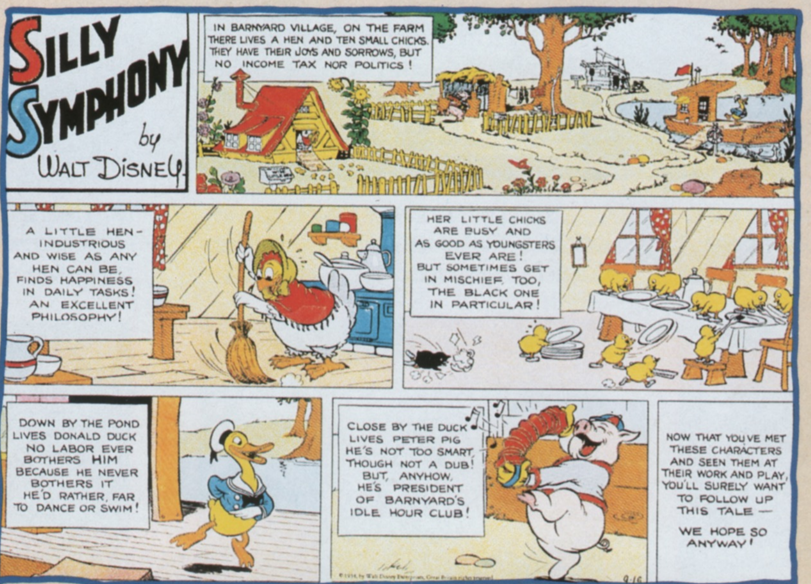
Whatever the significant contributions of others, Disney was the driving force behind the creative development of Donald's character, and he set about grooming his new star. "Before Walt, I never thought of being mad or laughing in the Duck voice," Clarence "Ducky" Nash once said. "But when he suggested it, I found I could do it. After that, the more I used it, the more I developed it."

MOUSE vs. DUCK

Disney made Donald a member of Mickey Mouse's supporting company and immediately a friendly "rivalry" began. With each new appearance in Mickey's cartoons, Donald's popularity grew. As if to dramatize the "race" for number one slot in the Disney star stable, Donald was often cast in the early years as a pesky nuisance trying to ruffle Mickey's mild manner, as in "The Band Concert" (1935) and "Magician Mickey" (1937).

"Donald has developed into one of the most interesting screen comics," wrote master Duck animator Fred Spencer in a 1935 character analysis. "The audience always likes him, provided he plays true to his own character. His best features are his cocky, show-off, boastful attitude that turns to anger as soon as he is crossed." Indeed, audiences eagerly anticipated his now-familiar behavior patterns.

Donald's appearance changed


SILLY SYMPHONY by WALT DISNEY
IN BARNYARD VILLAGE, ON THE FARM THERE LIVES A HEN AND TEN SMALL CHICKS. THEY HAVE THEIR JOYS AND SORROWS, BUT NO INCOME TAX NOR POLITICS!
A LITTLE HEN - INDUSTRIOUS AND WISE AS ANY HEN CAN BE, FINDS HAPPINESS IN DAILY TASKS! AN EXCELLENT PHILOSOPHY!
HER LITTLE CHICKS ARE BUSY AND AS GOOD AS YOUNGSTERS EVER ARE! BUT SOMETIMES GET IN MISCHIEF, TOO, THE BLACK ONE IN PARTICULAR!
DOWN BY THE POND LIVES DONALD DUCK NO LABOR EVER BOTHERS HIM BECAUSE HE NEVER BOTHERS IT HE'D RATHER, FAR TO DANCE OR SWIM!
CLOSE BY THE DUCK LIVES PETER PIG HE'S NOT TOO SMART, THOUGH NOT A DUB! BUT, ANYHOW, HE'S PRESIDENT OF BARNYARD'S IDLE HOUR CLUB!
NOW THAT YOU'VE MET THESE CHARACTERS AND SEEN THEM AT THEIR WORK AND PLAY, YOU'LL SURELY WANT TO FOLLOW UP THIS TALE — WE HOPE SO ANYWAY!

DONALD "GUEST STARRED" IN THE COMICS, 1937 as his popularity increased. At first a gangly, long-necked fellow with a pointed beak, knobby knees and feathery fingers, Donald was gradually refined into the handsome specimen we know today.

Walt Disney observed that, "Donald's got a big mouth, big belligerent eyes, a twistable neck, and a substantial backside that's highly flexible. The Duck comes near to being the animator's ideal subject. He's got plasticity plus!"

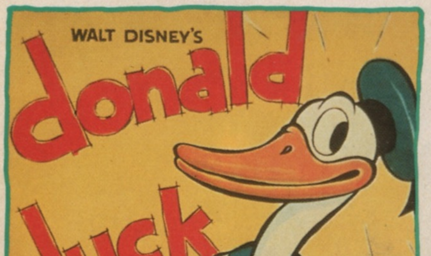
INTO THE STORES

Mickey's rival offscreen as well as on, Donald Duck merchandise was crowding Mouse items off retailers' shelves. Donald's face and figure began appearing on everything from socks, cookie jars, soap and flashlights, to banks, cameras and Christmas tree ornaments.

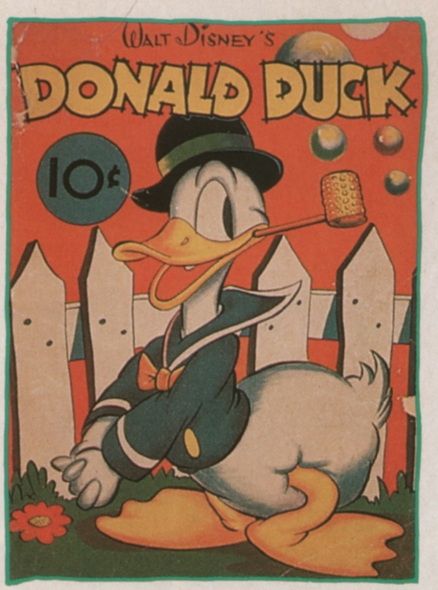
Later in his career, Donald had the unique distinction of being the only Disney character featured extensively on food items. Products such as Donald Duck Bread, Donald Duck Rice, and Donald Duck Coffee enabled hungry Duck enthusiasts to plan an entire meal around Donald. (Let's hope no one had the insensitivity to serve roast duck at such a feast.)

BREAKING AWAY

Finally, Walt Disney made a momentous decision: Donald Duck was to star in his own series of cartoons, starting with "Don Donald" (1937). "The Duck had become more and more popular and his temper made him easier to work with than Mickey Mouse," recalls Duck storyman/director Jack Hannah. "I remember many stories were started with Mickey, but as soon as the writers began to rough the Mouse up, somebody would say 'that's more of a Donald Duck story.'"


WALT DISNEY'S
donald duck
STORY WRITTEN AND ILLUSTRATED BY THE STAFF OF THE WALT DISNEY STUDIOS

DONALD'S LONG-BILLED SWAGGERING SAILOR ERA (1938)



THE FIRST DONALD COMIC BOOK, 1940

Mickey Mouse, of course, held a special place in Walt Disney's heart, but he admitted that "Donald Duck is an escape, a relief from Mickey's inhibitions. He's an outrageous fellow with bad manners and a worse temper, and everyone is very fond of him, including myself."

A "Duck Unit" was established at the Studio to produce Donald's star vehicles. Jack King was assigned to direct, and Jack Hannah and Carl Barks were teamed as storymen. The Duck Unit produced classic after classic, including "Good Scouts" (1938), "Timber" (1941), and "Mr. Duck Steps Out" (1940), forever establishing Donald as one of Hollywood's "leading men."

Donald's creative team worked overtime to give him worthy adversaries. Donald often found himself at odds with "inanimate" objects that seemingly drew life from his frustration. The uncooperative mainspring from "Clock Cleaners" (1937) is a lively example, as is the stubborn jalopy in "Don Donald."

"Don Donald" also introduced a permanent opponent in the character of Daisy Duck. Originally named Donna Duck, this long-lashed femme fatale is a frequent source of frustration for Donald as he tries to please or at least placate his lady love.

The devilish ducklings Huey, Dewey and Louie made their film debut in 1938's "Donald's Nephews." Competition was at the center of this happy little family as "Unca" Donald battled the boys at golf, hockey, carnival games, snowball fights, and life in general.

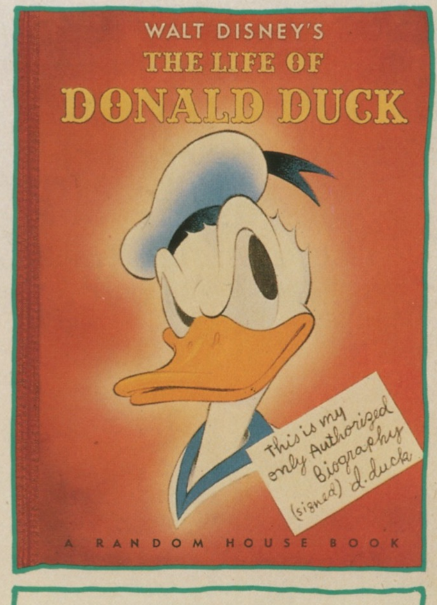
FROM THE SCREEN TO THE PRINTED PAGE

Researchers have recently discovered that Huey, Dewey and Louie were first introduced not on screen but on the newspaper comics page. It was the suggestion of Disney comic artist Al Taliaferro that Donald be given three nephews that led to the creation of the duck triplets. They first appeared in Taliaferro's Sunday comics page strip of October 17, 1937.

As Disney scholar Thomas Andrae has commented, "By giving Donald boys of his own, Taliaferro transformed the Duck from a childish prankster to a parent who was still so immature that his victimization by his foster children became doubly funny." The regular "Donald Duck" comic strip first appeared in 1938, making it one of the longest running comics in history. Taliaferro and writer Bob Karp chronicled Donald's adventures in strip form for over thirty years.

Carl Barks was another Duck master who added richness and depth to Donald's character via the printed page. Donald's first comic book appeared in 1940, but in 1943 storymen Hannah and Barks drew "Donald Duck Finds Pirate Gold," the first original-for-comic-book Donald adventure.

For the next 23 years, Carl Barks was the artist/writer of hundreds of Duck adventures, taking Donald from the "everyday" problems of hometown Duckberg



FEISTY FOWL TELLS ALL! (1941)

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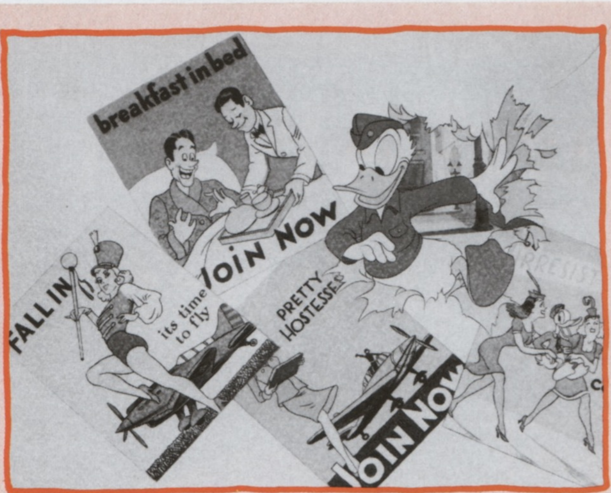
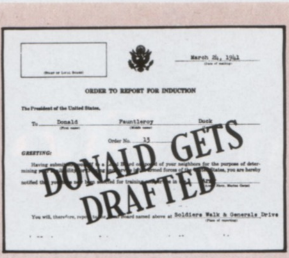


DONALD STUMPED FOR THE ARMED FORCES IN THE 1940'S



March 24, 1941

ORDER TO REPORT FOR INDUCTION

The President of the United States,

To Donald Fauntleroy Duck

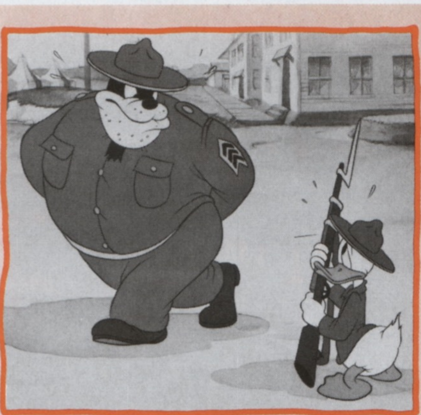
Order No. 13

GREETING:

DONALD GETS DRAFTED

You will, therefore, report ... at Soldiers Walk & Generals Drive

UNCLE SAM WANTS DONALD!



"DONALD GETS DRAFTED," 1942

to exotic locales around the world. Under Barks' inspired guidance, Donald became an articulate observer of life, the nephews matured into clever, level-headed adventurers and the world was introduced to Donald's Uncle Scrooge McDuck whose fortune hunting led to undreamed-of adventure for the beleaguered Duck.

YOU'RE IN THE ARMY NOW

World War II brought a different sort of adventure for our web-footed hero, and he suited up for the duration. Cartoons such as "Donald Gets Drafted" (1942) and "The Old Army Game" (1943) document Private Donald's soldier story while the Duck boosted morale with appearances on over 400 military insignias created by Disney.

Donald also starred in patriotically inspirational films such as the Academy Award-winning Nazi satire "Der Fuehrer's Face" (1943) and the U.S. Treasury Department's "The New Spirit" (1942), which encouraged on-time tax payments. (Government officials were somehow reluctant to accept Donald for this film until Walt Disney reminded them that Donald Duck had as much star power as Clark Gable.)

After the war, Donald returned to "normalcy," just as the rest of the country did. Jack Hannah became the new Duck director. "The Duck was very versatile," Hannah has said. "He had every emotion a human being had. He could be cute, mischievous, go from warm to cold at any moment."

DONALD'S "FAMILY" GROWS

A whole flock of new supporting characters was created to get Donald's goat, including a bee, some ants, a beetle named Bootle, Humphrey the Bear, and of course, the chattering chipmunks Chip 'n' Dale.

The feisty Duck has his loyal, supportive side, too, for anytime Walt Disney found new worlds to explore, Donald fell right in step. He appeared in early color films and helped popularize such innovations as 3-D and wide-screen CinemaScope. While many distrusted television in its first years, Donald plunged ahead and became one of the first of Hollywood's major stars to conquer the new medium.

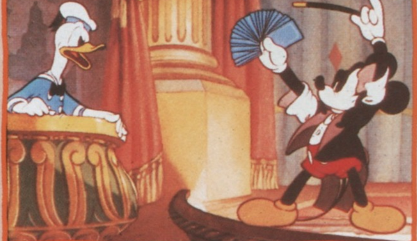
HAPPY FIFTY-FIVE DONALD!

Today, fifty-five years after first bursting on the screen in a flurry of feathers and frustration, Donald's in greater demand than ever. His classic films can be obtained on video cassettes and are broadcast daily over The Disney Channel pay-TV service.

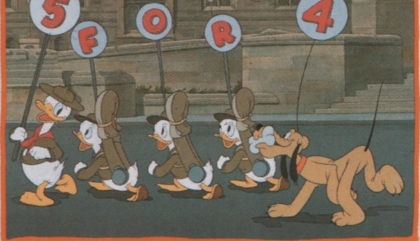
Donald makes guest appearances on "DuckTales," syndicated television's most popular animated program. He greets guests at the Disney Theme Parks, appears on network TV specials and series, and has proven again his international appeal with China's most watched children's TV show, "Mickey and Donald."

Age has not withered Donald's scene-stealing ability, as is evidenced by his "dueling ducks" piano duet in "Who Framed Roger Rabbit." Disney animator Tony Anselmo has given new life to the patented Donald voice since Clarence Nash's death in 1985, and plans are afoot to feature Donald in a new cartoon from the animation studio at the Disney-MGM Studio Theme Park at the Walt Disney World Resort in Florida.

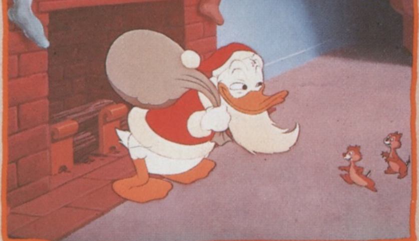
And so, as Donald takes a brief break from his busy schedule to blow out the fifty-five candles on his birthday cake, even this hot-tempered, ever-frustrated fowl has to admit—along with the millions who love him—that everything's just ducky!



"MAGICIAN MICKEY," 1943



"THE NEW SPIRIT," 1942



"TOY TINKERS," 1949

Have You Heard About The Disney Double?

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BEN AND ME
Walt Disney Mini Classics
Disney's DuckTales
Walt Disney Cartoon Classics
12
Disney's Sing Along Songs
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Winnie the Pooh
Mickey & the Gang
11

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Buy one Disney videocassette now through August 31, 1989 and get a soft, cuddly Chip or Dale plush toy by mail for only $2.99 (plus $1.25 shipping and handling). Allow 8-10 weeks for delivery.

Never before offered, each plush is a $13 retail value! Hurry to your favorite video store for this limited-time offer!

Offer expires August 31, 1989.

Walt Disney
HOME VIDEO

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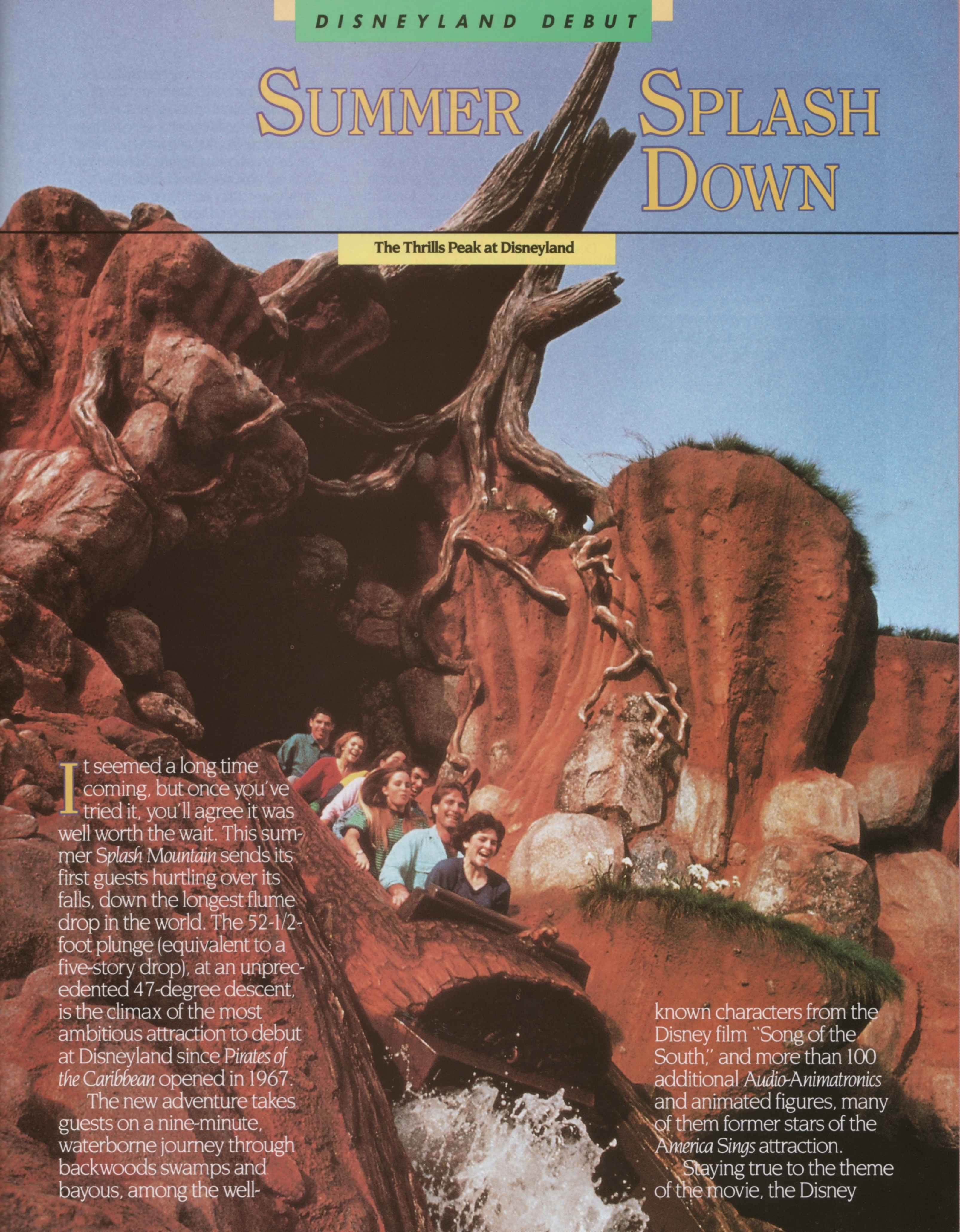
DISNEYLAND DEBUT

SUMMER SPLASH DOWN

The Thrills Peak at Disneyland



It seemed a long time coming, but once you've tried it, you'll agree it was well worth the wait. This summer *Splash Mountain* sends its first guests hurtling over its falls, down the longest flume drop in the world. The 52-1/2-foot plunge (equivalent to a five-story drop), at an unprecedented 47-degree descent, is the climax of the most ambitious attraction to debut at Disneyland since *Pirates of the Caribbean* opened in 1967.

The new adventure takes guests on a nine-minute, waterborne journey through backwoods swamps and bayous, among the well-known characters from the Disney film "Song of the South," and more than 100 additional *Audio-Animatronics* and animated figures, many of them former stars of the *America Sings* attraction.

Staying true to the theme of the movie, the Disney

Imagineers have created a storyline that follows the adventures of Brer Rabbit as he tries to outwit Brer Bear and Brer Fox, the dastardly duo bent on doing in the happy-go-lucky fellow.

An interesting link to the film is the voice of *Splash Mountain's* Brer Bear, who happens to be none other than Nick Stewart, the now 70-year-old actor who supplied the gullible bear's voice in "Song of the South" back in 1946.

At 87 feet tall, *Splash Mountain* is 12 feet taller than Sleeping Beauty Castle. Inside, the concrete flume is over 2,500 feet long (approximately half a mile), seven feet across and three feet deep. It has a 475,000-gallon reservoir capacity with 20,000 gallons per minute flowing past any one point.

Although the ride vehicles, hollowed-out "logs," will be propelled at an average velocity of four feet per second, the final drop into the Briar Patch enables each log to reach 40 miles per hour—making *Splash Mountain* the fastest ride ever built at Disneyland!

Guests watching the falls from outside the attraction may have cause to wonder as log after log careens over the ledge and disappears with a tremendous *splash* into the Briar Patch pond—and none resurface.

There *is* more, though. The finale of the journey features the largest animated prop ever—a rocking showboat measuring 50 feet long and 30 feet tall. Twenty-one animated characters belt out "Zip-A-Dee-Doo-Dah" while the boat rocks in time to the music—and breathless guests regain their composure before debarking.

Cajun Cookin'

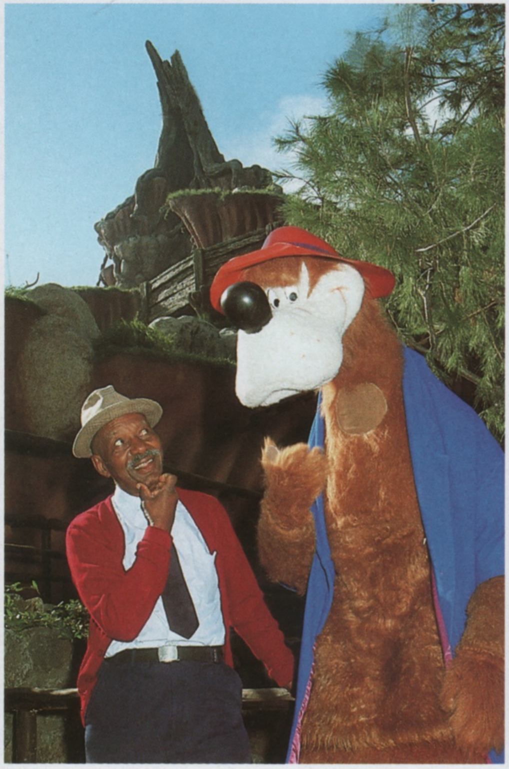
The Mountain isn't the only new "attraction" in the redesigned Critter Country. Just across the way, nestled in a corner of Fowler's Harbor, is the Harbour Galley, a rustic walk-up restaurant where guests dine on a rough-hewn plank porch overlooking the Rivers of America.

The fare here is guaranteed to carry your taste buds straight to the Louisiana bayou: Cajun popcorn—deep-fried crayfish and shrimp with Louisiana spiced cucumber sauce; potato skins stuffed with a cheese, shrimp and seafood mixture; halibut filet, topped with cucumber sauce, on a honey wheat bun and served with curly fries; seafood brochette; shrimp cocktail; and clam chowder simmering in a bread bowl.

Supervisor Joe Lazzari comments, "It really is a little show of its own—the weathered decor, the window where guests can watch the food being prepared. It's a very quaint corner of the Park," he says, "people can relax here, enjoy the sights of the River. And when the '*Columbia*' is docked, they can hear music playing from inside."

Fowler's Harbor is named for Admiral Joe Fowler, hired by Walt Disney to oversee the construction of Disneyland back in 1954, and still involved in Disney

Nick Stewart, the man who gave voice to Brer Bear in the original "Song of the South" (1946) stopped by Splash Mountain *to visit an old friend in his new lair*



Among the many former stars of America Sings *(Tomorrowland) you'll find the familiar faces of this alligator and frog and the ever-present geese (quartet)*

CRITTER COUNTRY

(Left): There's a whole passel of new critters waiting to welcome you to their part of the country

FOWLER'S INN

(Above): A seaman's chantey entertains guests at the Harbour Galley when the Columbia *is docked in Fowler's Harbor*

Theme Park projects today. Fowler's Inn, the home of Harbour Galley, is located on Mill View Lane, directly across from the new Critter Country entrance sign. (How many Disney trivia experts can tell us how this new "street" got its name?")

With the thrills of *Splash Mountain* and the Cajun flavor at Harbour Galley, Critter Country promises to make this one sizzling summer for Disneyland guests.

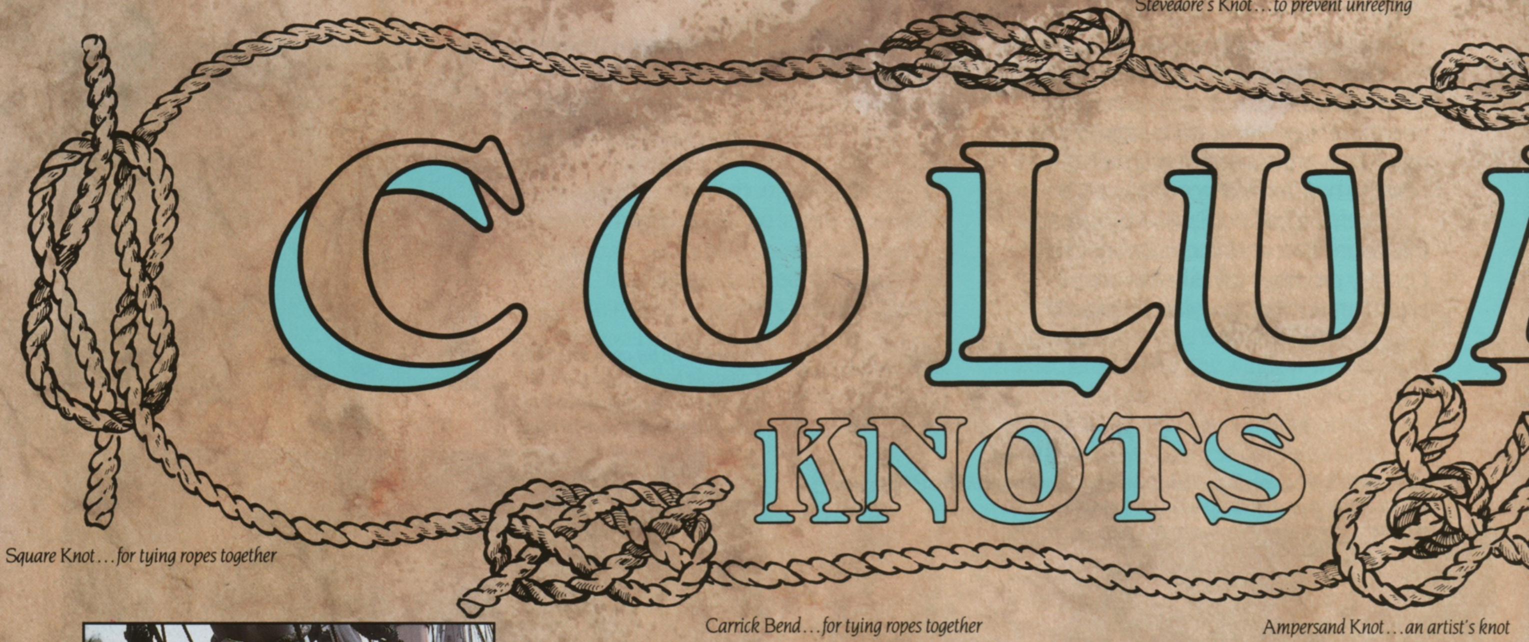
It may not be called "Bear Country" any more, but there are still plenty of them around. This fellow looks like he's just waiting his turn to audition for the Country Bear Playhouse

Flavored with the cajun spice of the Louisiana bayou, seafood at the Harbour Galley is guaranteed to keep guests coming back for more

the Harbour Galley
COME ASHORE FOR...
DELECTABLE SEAFOOD SPECIALTIES
& REFRESHING BEVERAGES

Careening over the falls of Splash Mountain, *guests plummet toward the Briar Patch on a 52-1/2-foot, 47-degree drop at up to 40 miles per hour*

All through the country, not a critter is stirring, at least not outside the house!


Stevedore's Knot . . . to prevent unreefing
Square Knot . . . for tying ropes together
Carrick Bend . . . for tying ropes together
Ampersand Knot . . . an artist's knot

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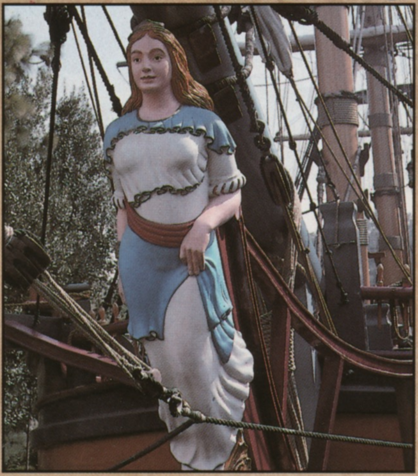
KNOTS &



The “Columbia's” figurehead

Ahoy! Welcome aboard, mateys. Stand by to make sail and learn the ways and trades of the sea. But first, list'n ye well to the ship's historian, the wise ol' salt of the sea, as he tells ye about this magnificent vessel.”

The “magnificent vessel” is none other than the *Sailing Ship “Columbia,”* the most elegant craft to ply the Rivers of America at Disneyland, and an exact replica of the first American vessel to circle the globe.

The original “Columbia,” a ten-gun, three-masted Merchant ship, sailed from her Boston Harbor home port, around the stormy Cape Horn, then north up the coast where her crew traded goods and bought precious sea otter furs from the Indians.

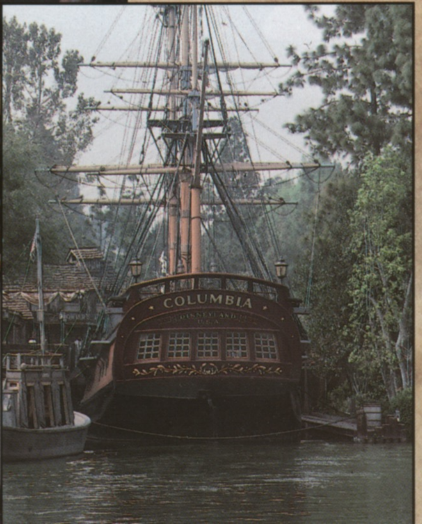
From America's Pacific coast it was on to Hawaii to replenish the food and water supply before heading out across the ocean for China. Here the cargo was sold and replaced with treasures from the East — oriental silks, bohea tea, chinaware, and other rare goods. The return trip completed the “Columbia's” round-the-world voyage.

The “Columbia” left Boston Harbor on her maiden voyage in September, 1787, and returned August 30, 1790 — a total of 34 months at sea.

The beautiful vessel also made voyages that opened up the Pacific Northwest territory between Oregon and Vancouver Island.

Bo's'n Steve shows Patrick the ropes

A myriad of ropes



The “Columbia docked at Fowler's Harbor, Disneyland

Scrimshaw & Other Sea Treasures

Treasures from the Pieces of Eight and One of a Kind shops at Disneyland

The crew of the "Columbia" lived aboard ship for three years. Many hours were spent learning the arts of seamanship — among them, scrimshaw. Scrimshaw originated in the 19th century aboard the whaling ships. It was devised by sailors determined to bring home something beautiful from an otherwise bleak journey. Using a sail needle and India ink, the "scrimshander" etched vivid scenes of sea voyages and sea animals onto pieces of whale ivory.

By learning the same technique those early sailors used, you can create this beautiful effect, too; but today's scrimshaw jewelry and trinkets are carved from plastic rather than ivory.

Bo's'n Steve demonstrates scrimshaw to Dominique

Step-by-Step Scrimshaw

1. *You will need a sharpened steel scriber, pieces of white plastic, India ink, cotton balls and tape.*
2. *Fasten your piece of plastic onto the work surface with tape.*
3. *Using a cotton ball, apply an even, solid black layer of ink to the surface of the plastic. Let dry.*
4. *Using a pencil, lightly sketch your scene or decoration.*
5. *Using the scriber with a firm hand, etch the lines of the scene into the plastic. White lines will appear.*
6. *Next, fill all etched areas with ink and let dry.*
7. *With another moist cotton ball, rub off all ink from smooth plastic surface. The etched lines will remain black.*

Seaman's Slang & Sailing Terms

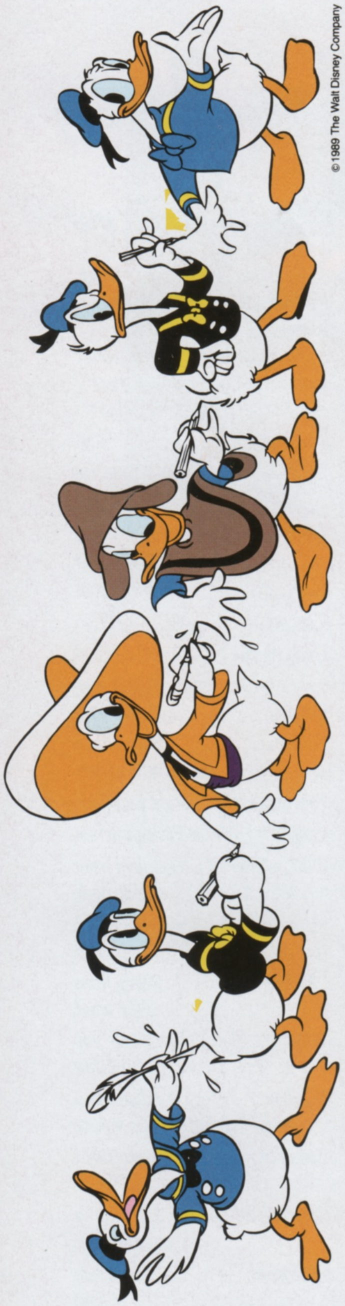
If you find yourself sailing the high seas, you'll want to sound as if you know what's going on, so here are a few words that will put you right up there with the best of the Old Salts!

Avast	*Stop!*
Bells	*Time, on board ship*
Ahoy	*A friendly greeting*
Bow	*Front of boat*
Cast off	*Let's go*
Dead ahead	*Directly ahead of ship*
Dinghy	*Small boat*
Fathom	*Measure of water depth six feet*
Fore and aft	*Front and back*
Galley	*Ship's kitchen*
Gang plank	*Walkway from ship to dock*
Helm	*Steering wheel of ship*
Leeward	*Away from the wind*
Port	*Left side of ship*
Maroon	*Abandon a person by putting him ashore*
Sea dog	*A seasoned sailor*
Shipshape	*Everything in order*
Starboard	*Right side of ship*
Windward	*Towards the wind*

SUITABLE FOR FRAMING

A Birthday Bookmark

Donald Duck • June 9, 1934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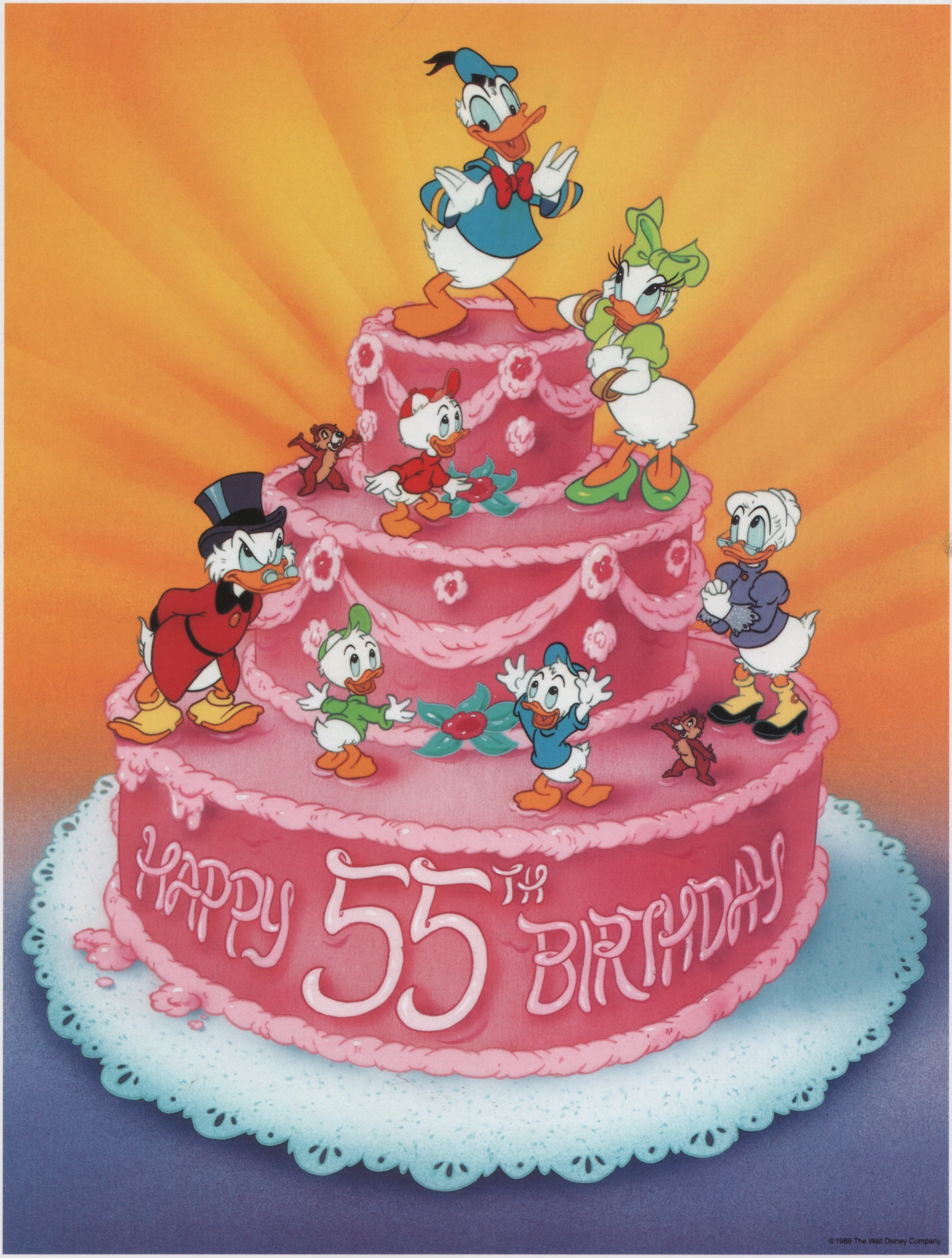
Donald's Quacked-up Quiz

As you can see, Donald's feeling on top of the world (*and* the cake) on his birthday. But he'd like a little reassurance that his fans remember some of his favorite roles. So, we've put together a little quiz. How well do *you* know our Donald?

1. In what cartoon did Donald and Goofy first appear together?
2. What was "Donald's Lucky Day" (1939)?
3. Which celebrities sought Donald's autograph in "The Autograph Hound" (1939?)
4. When "Donald Gets Drafted" (1942), who is his Drill Instructor?
5. Which mythical gods enlist Donald's aid in "Trombone Trouble" (1944)?
6. What exotic, neurotic bird foils Donald's photographic attempts in "Clown of the Jungle" (1947)?
7. What was the first cartoon to pit two squabbling chipmunks against Donald?
8. On a long-ago birthday, 1949, Donald's nephews tried to buy him a present — what was it and what happened to it?
9. Two insects recur throughout Donald's film history, who are they?
10. Who saves the nephews from Donald's tricks on Halloween, 1952?
11. At a carnival in 1953, Donald actually wins a fight and makes his nephews proud — what cartoon records this historic event?
12. In which cartoon does Donald seriously contemplate matrimony with Daisy — until a dream wakes him up?
13. Who are Donald's adversaries in a number of outdoorsy cartoons?
14. What was the last Donald cartoon with a real *story* to it?

How well did you do?
(See page 44.)

Donald is celebrating with his "family" — Daisy, Huey, Dewey and Louie, Uncle Scrooge, Grandma Duck, and Chip 'n' Dale. Artist Ron Dias conceived the idea for this very special birthday cake and executed the rough sketch. Bill Langley then provided the clean-up art and Dias painted the final illustration.


HAPPY 55TH BIRTHDAY

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MBIA's
CRAFTS

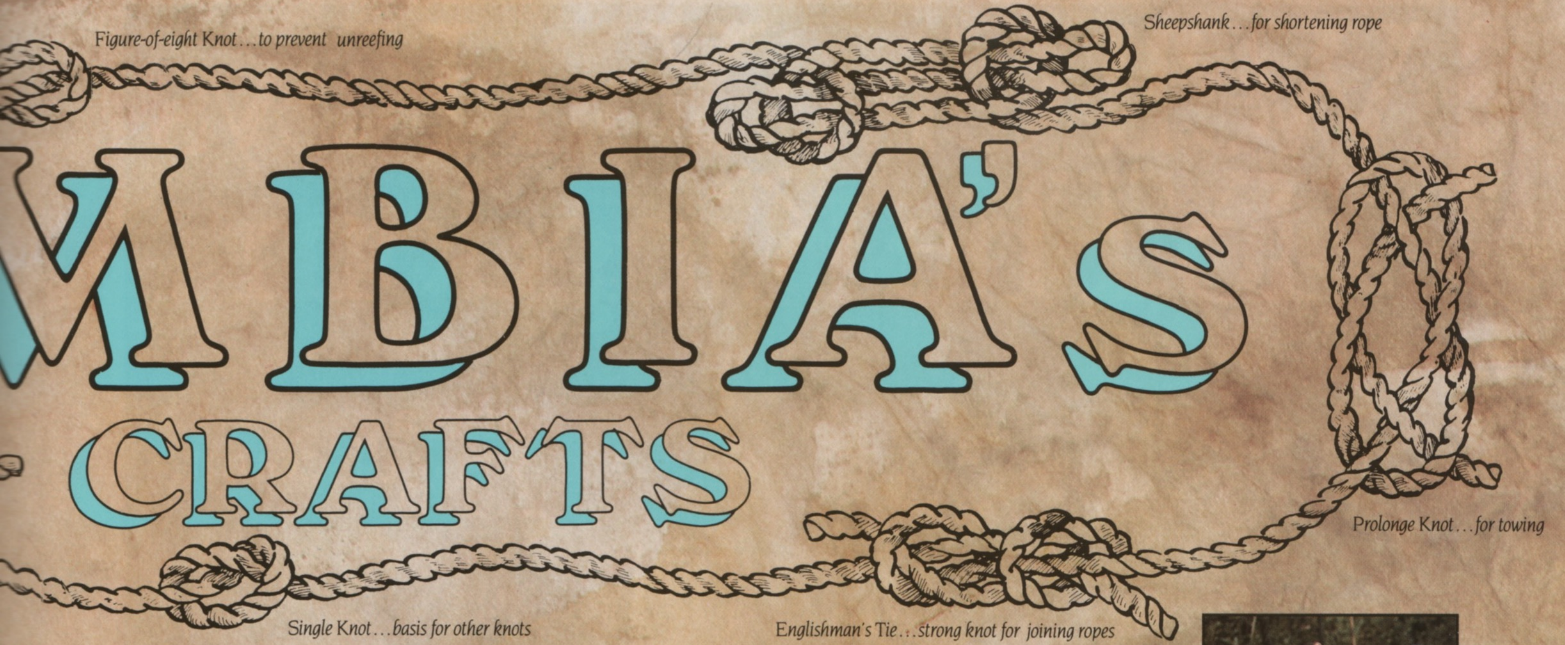


Figure-of-eight Knot…to prevent unreefing
Sheepshank…for shortening rope
Prolonge Knot…for towing
Single Knot…basis for other knots
Englishman's Tie…strong knot for joining ropes

Learning the Ropes

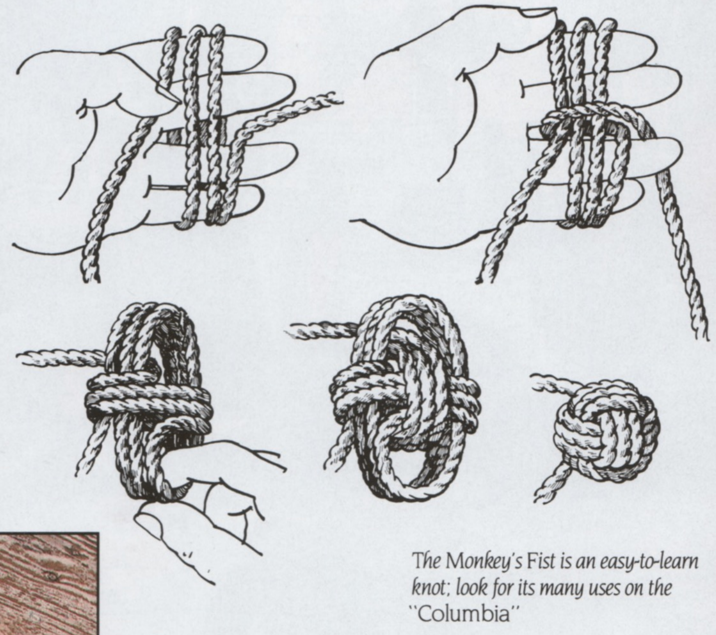
Seafaring was a harsh and hardy lifestyle. Sailors had to be adept at all seamanship skills, and one of the most important of these was knotting. All mastered the art, and the most able seamen could tie knots and hitches blindfolded. The clove hitch, the square knot, the bowline knot, a hitch, the sheet bend, and a splice are just a few of the hundreds of knots a novice had to learn to attain the rank of able seaman. Hours at sea gave the sailor plenty of time to also learn decorative rope work, rope tricks and knot work.

Wooden needles used to weave fish nets

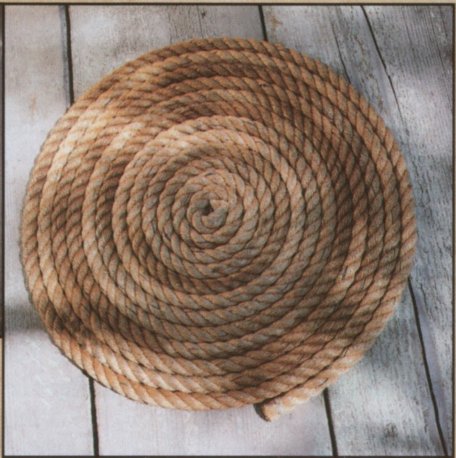
You will be amazed to discover the beauty of rope when it's rearranged into a knot. The Monkey's Fist is a decorative, yet simple, knot that can be easily learned. Remember: different types of rope make different looking knots. As you practice the Monkey's Fist, try a variety of types of rope and rope sizes.

The ship's bell

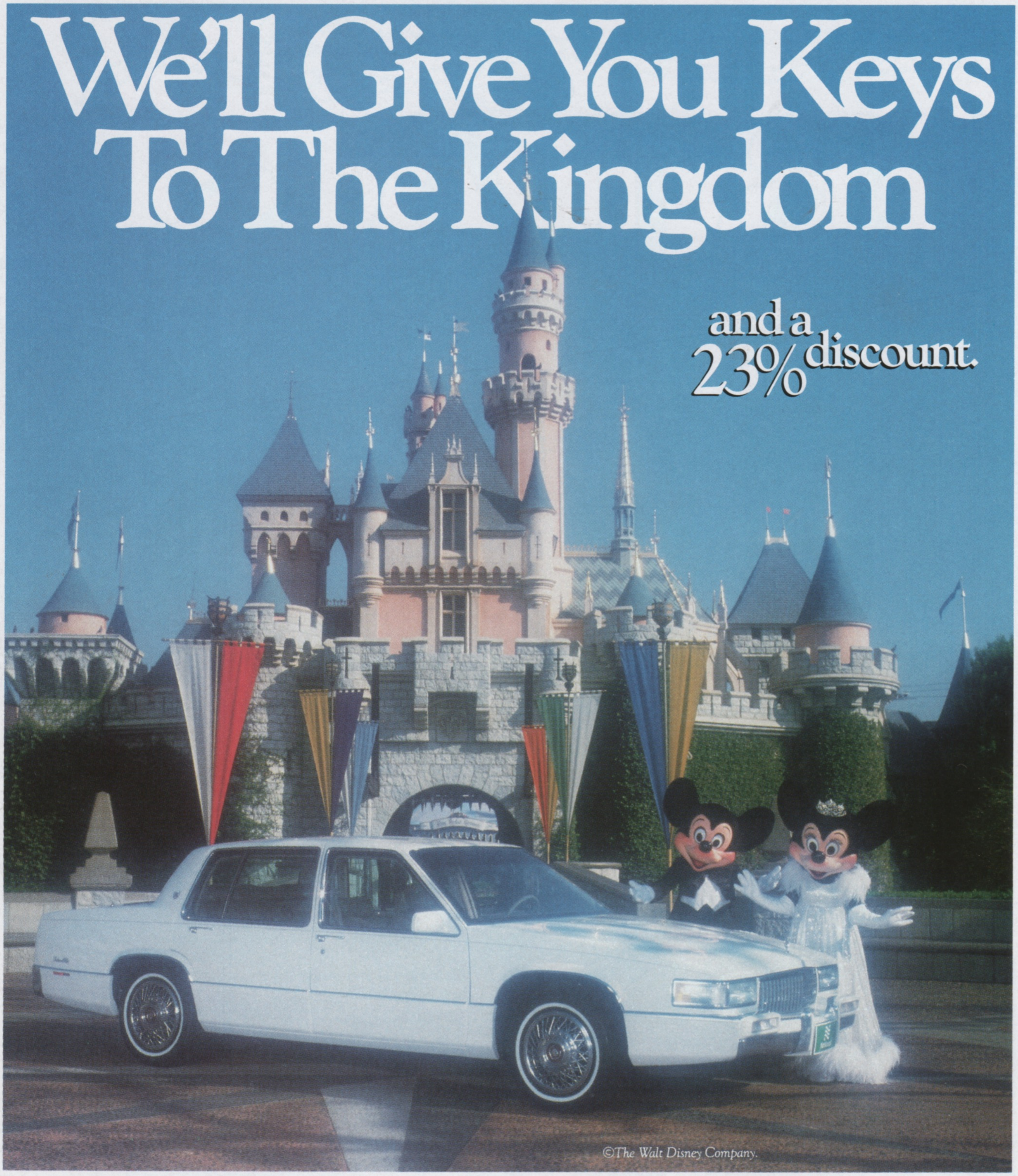
"Lively now mates, lively. For we be sailin' with the tide, and the tide it wait for no man."


The Monkey's Fist is an easy-to-learn knot; look for its many uses on the "Columbia"

A bucket decorated with rope


This Quartermaster's Mat can be easily made: coil heavy hemp rope, then secure by sewing coils together with needle and twine

Produced and Photographed by Dawn and Max Navarro



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We Love a Parade!

Stepping Off 365 Days a Year

By Joe Burns

What's the most popular attraction at Disneyland, Walt Disney World and Tokyo Disneyland? Depends on how you define popular. Based on audience capacity, Disney parades are very, very popular. Disneyland experts estimate that more than 26,000 guests at a time can see *one* parade performance in the California Park.

During peak seasons, a Disney Theme Park might have up to *four* parade performances on one day. Add these numbers up and you've got an attraction more popular than *Pirates of the Caribbean*. (On a very busy day, the *Pirates* adventure can accommodate almost 48,000 guests.)

Parades have become such an important part of the Disney show that many guests plan their trips around a specific parade event, like the Christmas Parade or the Electrical Parade. Mike Davis, Disneyland Director of Entertainment, is keenly aware of guest expectations in this area.

"The high quality level in our parades has become synonymous with the Disney experience," he says. It is with some justifiable pride that Davis states, "Without question, we (the combined Disney Theme Parks) are the largest producers of parades in the world."

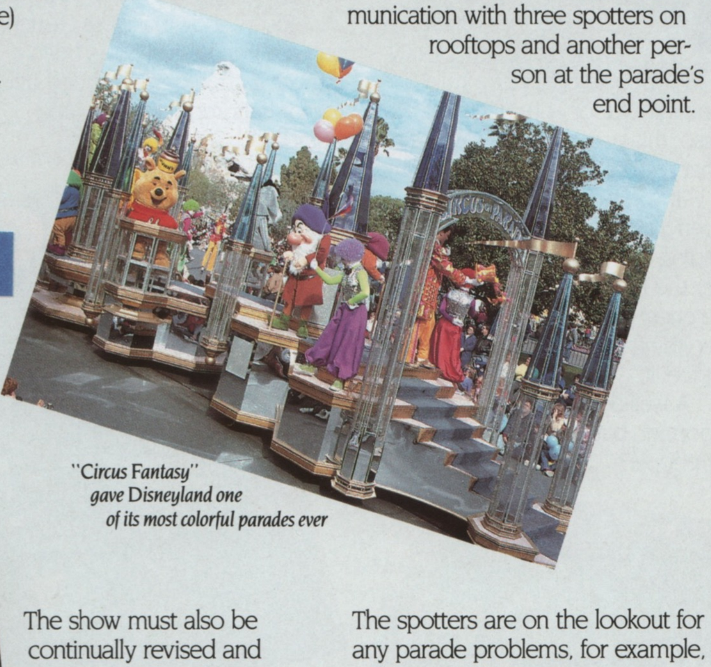
PHOTO: JOE BURNS

From left: Stan Meyer, Tony Peluso, Mike Davis and Bruce Healey (music) take a look at a new parade

Of course, there are certainly organizations that stage *bigger* parades than Disney.

For example, the famous Rose Parade in Pasadena is over five miles long. What happens in this Southern California town is very impressive, but keep in mind that planning for each year's Rose Parade begins a year in advance.

As you read this article, preparations are already underway for a Disney parade that is scheduled to step off sometime tomorrow. Guests' expectations must be met, and that means the show (or parade) must go on.



"Circus Fantasy" gave Disneyland one of its most colorful parades ever

The show must also be continually revised and improved; plans for next year's parade productions are already on the Disney drawing boards. In planning, and in actual production, no detail is overlooked to make sure every parade runs like clockwork.

Consider the attention to detail involved in attending to guest needs at a Disney parade event. Backstage at the parade start point a dispatch person releases each float at set intervals, the distance between floats being determined by Park attendance for that day.

And just what does the number of people in the Park have to do with float intervals?

Simple—and clever. At several predetermined points along the parade route guests may cross from one side to another. Therefore, on a busy day, more people in the Park means a longer crossover time is needed.

The dispatch person also wears a headset and is in constant communication with three spotters on rooftops and another person at the parade's end point. The spotters are on the lookout for any parade problems, for example, a float losing power.

(It doesn't happen often, but it *can* happen.) Emergency tow tractors are stationed at the beginning and the end of the parade route. Depending on where a problem occurs, the nearest tow tractor is immediately dispatched to the incapacitated float.

One of the reasons problems don't occur very often is the Parade Maintenance Department, in operation at all Disney Theme Parks.

At Disneyland, Brad Russo and his team of 15 to 20 people keep busy year-round making sure the parades begin on time. With a smile, Russo recalls his first days working for the Park. "I was a theater technology major in college and came to work at Disneyland because of that background. Of course, I ended up in the kitchen as a dishwasher."

Eventually Russo got the dream job he'd been after—a float driver in the Electrical Parade. Later, he was promoted to Sound Mechanic, and now he's Supervisor of Parade Maintenance. But the Disney parade magic still hasn't worn off for Russo.

"We are, by trade, tinkerers and creative people. We carry the art of animation—just as Walt did—a step further. We'll take an inanimate object and, by using technology, we give it life."

The Electrical Parade is an event that many Disney people consider a milestone in outdoor entertainment. For Russo, this parade has always been rather special.

"If you want to have a weird experience, come stand in this building about six o'clock the day after the Electrical Parade closes. The energy that's still there is eerie. Everything wants to move; you can just feel it."

A well-designed float is very important, but what's a parade without people?

At Disneyland, Mike Davis underscores that idea. "We've learned in the past you can't send floats down the street without performers. We like to think of our floats as the cake, and our live performers as the icing on the cake. When you correctly orchestrate both, it's great entertainment."

Surveys and guest feedback confirm Davis' point: personal contact between parade performers and Disney guests is a vital element of the show. When a youngster is personally touched by a Disney parade performer, it's probably the highlight of his or her day.

A typical Disney parade employs 100 to 200 people. To hire and train that many performers requires a team effort by the entire Entertainment Division.

At Disneyland, one of the critical people in this process is Barnette Ricci. As a Senior Show Director she is responsible for coordinating the entire parade event, a job so consuming that the Park employs a team of Show Directors.

Ricci's show business credentials are impressive. She's been a dancer, a choreographer, and director for hundreds of events and parades. Although based at Disneyland, Ricci has directed many of the special events at Tokyo Disneyland and Walt Disney World as well.

A new parade concept can take more than a year to develop properly and Ricci is usually involved from the early stages.

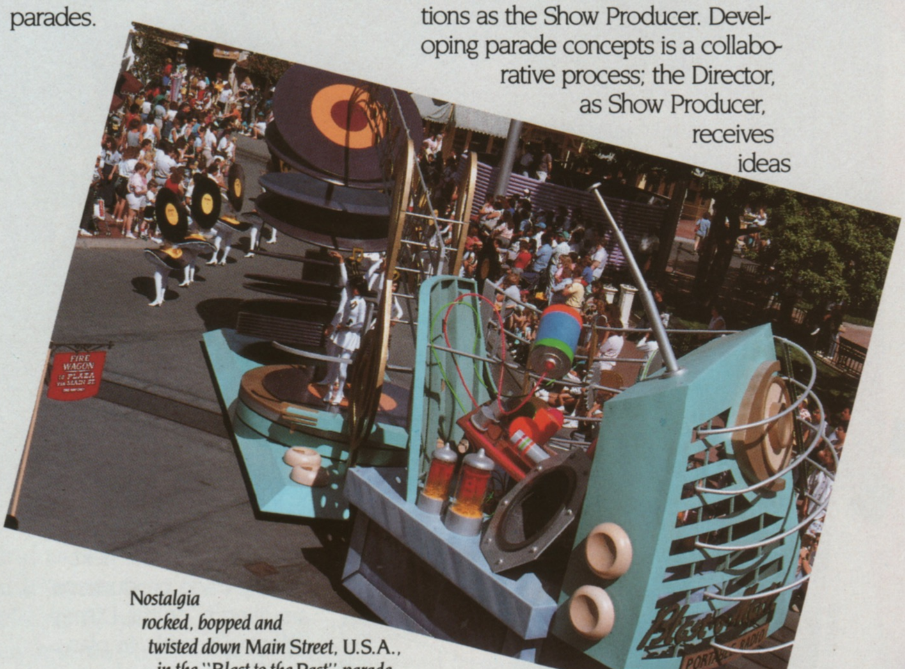
"When I'm given a parade to create, the first thing I think about is what the theme might be," she explains. "After the theme, music is the primary consideration. It's the first part of the parade that people will experience."

Tony Peluso is another Senior Show Director coordinating parade events at Disneyland. Both he and Ricci work closely with Disney Art Directors while creating a new parade. This collaboration gives Show Directors a feel for the visual look of the entire parade.

"When we're storyboarding a parade," explains Peluso, "the artist may create miniature models of each float. This helps us decide on the best float position. We keep moving the miniatures around to see how the parade works best."

Final decisions on new parade designs are made by the Director of Entertainment, who also functions as the Show Producer. Developing parade concepts is a collaborative process; the Director, as Show Producer, receives ideas

"State Fair at Disneyland" celebrates the American farmer



Nostalgia rocked, bopped and twisted down Main Street, U.S.A., in the "Blast to the Past" parade

The dazzling "Main Street Electrical Parade" is considered a milestone in outdoor entertainment

MAIN STREET ELECTRICAL PARADE

Disneyland salutes all 50 states during "State Fair"

STATE FAIR '88

from a team of entertainment professionals which includes the Senior Show Director, the Music Director and the Senior Art Director. Once the ideas have been developed into a concept, it is reviewed by the Entertainment Vice President before being presented to Michael Eisner and Frank Wells (CEO and COO, respectively, of The Walt Disney Company) for the final go-ahead.

Senior Art Director Clare Graham heads the Disneyland department responsible for designing parade concepts and other entertainment projects. (The Entertainment Divisions at the Florida and Tokyo Parks operate their own design departments.) Stan Meyer is one of three Art Directors working under the direction of Graham.

"Parades are really challenging," explains Meyer, "because it's like a big Broadway musical. The major difference with parades is that you don't see them from just one angle. A parade float is viewed from all sides. It has to withstand weather, and it also has to be very safe.

"In many cases, people (live performers) are part of the float and that means we overconstruct. Every unit is built with safety in mind."

Once a new parade concept is agreed upon, production numbers for each float must be created. Like Meyer, Barnette Ricci finds this kind of show production a real challenge. "As an audience member, you may see a small portion of an individual float's production number. If the routine is two minutes long, guests may only see the middle or the end of a production. That's why the entire production must be upbeat and entertaining from start to finish. It can't have dead spots."

Performers, called parade helpers, are recruited from local high schools, colleges and dance schools. These kids may be amateurs, but they're expected to know their routines and put on a good show. If performers are portraying characters from a Disney film classic, they must screen the film over and over to discover the proper way to animate those characters.

New float drivers must be trained to handle their vehicles, a skill more difficult than it looks. Rookie drivers are put in a Whirly Bug and told to drive around a course lined with safety cones without knocking them over. Float drivers who pass the test operate a wide range of vehicles. Some of the Disney floats are so long they require a driver in the front and rear, with the two drivers communicating via headsets.

Getting a new parade to gel into an organized show takes a lot of practice. It's not uncommon for a new parade to have up to six rehearsals lasting four hours each. Show Director Ricci conducts full dress rehearsals at night when the Park is closed.

"It's only during a full rehearsal that we get an honest look at what this thing is going to be," she says. "We may find a unit is stretched out too long, or the music has been triggered too early, which can create problems for the performers."

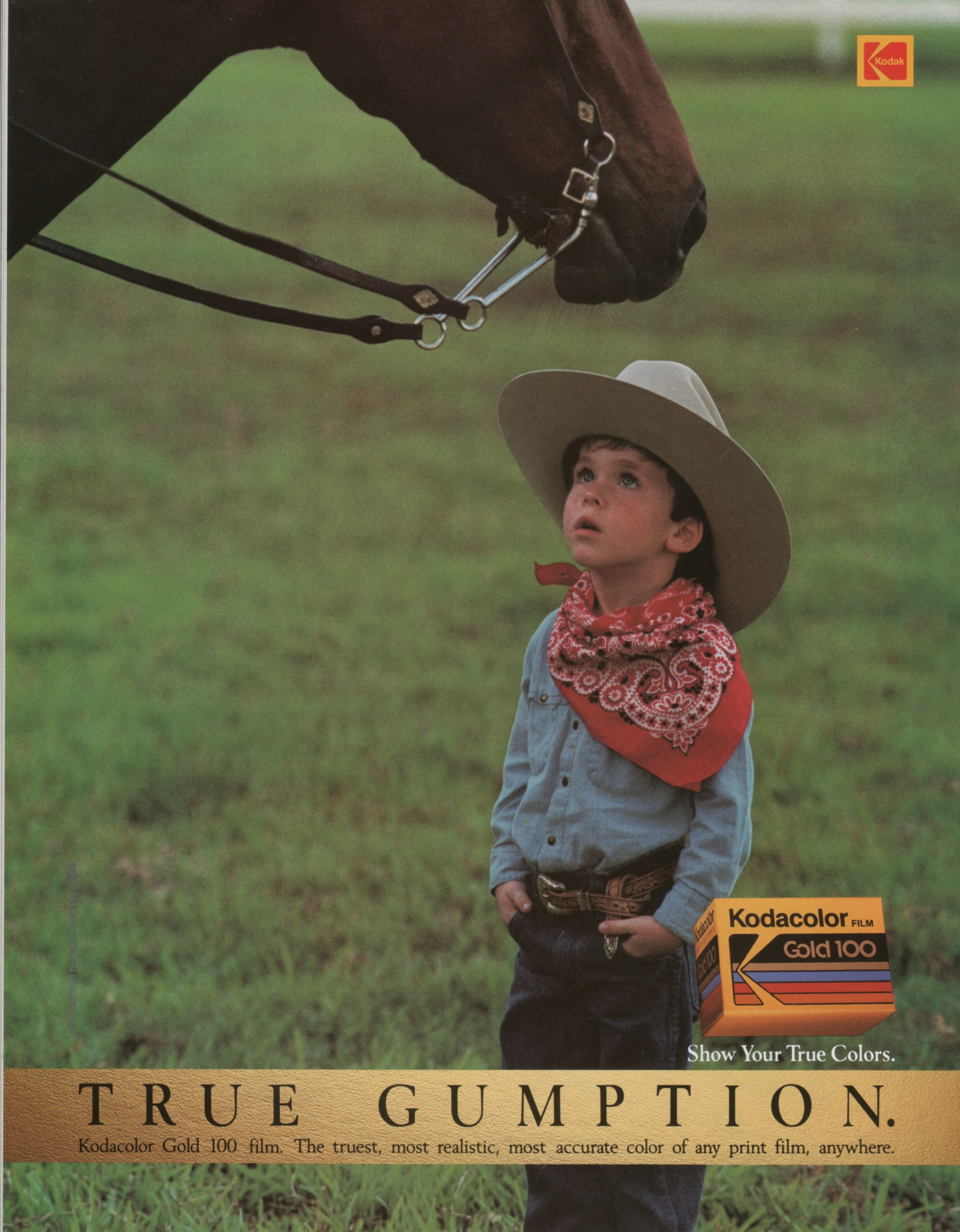
Music is critical to any parade, and the Disney people have developed a computer-controlled sound system that is revolutionary. Each float transmits a digital code that is unique to that specific float. This float ID code is received by hidden sensors located under the parade route. As a float passes over a sensor, pre-written sound cues are activated for that float at that specific location.

A master computer keeps track of every single parade float. As one float leaves a sensor zone and a new float enters that same zone, the computer automatically cross-fades the music.

For night parades, the parade computer even controls the lighting as floats pass through different zones.

What's the future look like for Disney parades? Very bright. New parade events are being planned right now that promise to keep Disney in the forefront of parade technology. In France, plans are already underway for parade operations at Euro Disneyland. And in California, Florida and Japan, entertainment professionals work hard every day to put on a good show.

They must be doing something right, because every day, Disney guests keep asking, "What time is the parade?"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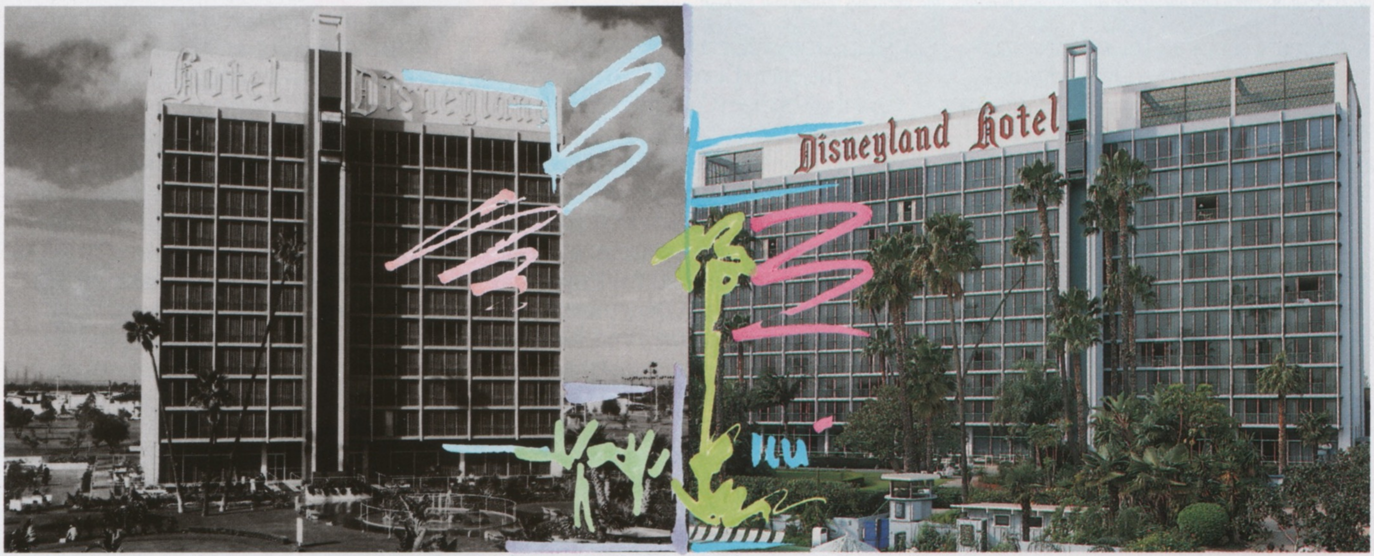
THE Disneyland® Hotel

A Landmark Comes Home

by Joe Aguirre



The Disneyland Hotel, which became the very first "Official Hotel of the Magic Kingdom" in 1955, brings its rich history back to the family

Early last year, The Disneyland Hotel in Anaheim, California, officially became one of The Walt Disney Company's growing number of fine resorts. Although one of the newest members of the Disney family, the 60-acre resort actually has a rich history that spans more than three decades—having opened in October 1955, just three months after nearby Disneyland first opened its gates to a curious world.

During the past 34 years, the luxury hotel has been dramatically transformed from a hundred-room motel amidst orange groves to a beautifully landscaped, 1,174-room complex that has become a vacation destination in itself.

In 1954, when Walt Disney was building Disneyland and needed accommodations for the many guests he hoped would flock to his innovative Theme Park, he approached Jack Wrather, a Texas oilman and television pioneer. Wrather was the owner of several television stations and producer of "Lassie," "The Lone Ranger," and "Sgt. Preston of the Yukon," among other popular programs of the 1950s.

A veritable aquatic playground, the Hotel offers pools, a cascading horseshoe-shaped waterfall, gentle streams, and ponds of brightly colored koi fish

At the time, Anaheim was a sleepy little town surrounded by orange groves and farmland. In the entire community, there were only seven motels, with a total of 87 guest rooms.

Dick Nunis, President of Walt Disney Attractions, remembers Walt's early efforts to increase accommodations near Disneyland:

"Walt originally approached Hilton and others to build a hotel adjacent to Disneyland, but they felt the venture was too risky. Well," he continues, "Walt then turned to his friend Jack Wrather, and, after some discussion, convinced *him* to build a hotel near the Park."

Nunis also explains how the two men selected the Hotel's site:

"Wrather wanted the Hotel to be located at the entrance to Disneyland, but Walt said, 'Jack, our guests aren't going to be thinking about a hotel when they begin their visit to Disneyland. They'll start looking for a room when they leave the Park. The best place to build your hotel is near Disneyland's exit.'"

Wrather, a man with sense of adventure and a pioneering spirit, as well as sound business judgement, took Walt's advice. He leased 60 acres along West Street, directly across from the Disneyland exit, and proceeded to build the "Official Hotel of the Magic Kingdom."

The Disneyland Hotel opened with 104 guest rooms on October 5, 1955—the first major resort hotel to be built in Southern California since the early forties. Even as these first rooms opened, construction was already underway on future additions to the Hotel, including the lobby,

Walt Disney and Jack Wrather: two men of vision

New to the Hotel are the popular Character Breakfasts — hosted by Mickey's friends at the Chef's Kitchen from 7:00 a.m. to 11:30 a.m. every day during the summer and holidays, and weekends throughout the year

Although located 15 miles inland, The Disneyland Hotel boasts its own sandy beach and marina

restaurants, shops and meeting rooms.

Despite skeptics' early predictions, Disneyland proved an overwhelming success, and its phenomenal popularity influenced the development of The Disneyland Hotel as well as the surrounding community.

In just one year, the Hotel nearly doubled in size to 204 guest rooms and suites. As an interesting touch, each garden room patio had its own orange tree —part of the original orange grove carefully sidestepped when the Hotel was built.

Five years after its debut, the Hotel had grown to 300 guest rooms and added a 13,000-square-foot convention center.

The following year, 1961, The Disneyland Hotel became the only hotel to be linked to the Magic Kingdom via a 2-1/2-mile expansion of the *Disneyland Monorail* system. According to Nunis, "Walt saw the *Monorail* as more than just an attraction, but as a future transportation system. He wanted to demonstrate its potential for rapid transit, and so he had the *Monorail* track extended to reach the Hotel." Of course, the latest generation of the *Monorail* continues today to transport guests between the Park and the Hotel in streamlined comfort.

A leader in the hotel industry, The Disneyland Hotel erected Orange County's first high-rise in 1961—the 11-story Sierra Tower, which received a major addition five years later, doubling its room capacity. This tower complex was followed by two others — the 11-story Marina Tower, opened in 1970, and the 14-story Bonita Tower, built in 1979.

Today at The Disneyland Hotel, the three towers overlook a scenic inland marina, which since 1970 has been a bustling waterfront playland featuring recreation, shopping, dining and entertainment.

An immensely popular feature since its introduction in 1970 is the "Dancing Waters" show. The dazzling production of choreographed fountains, special lighting effects and music is presented twice nightly throughout the year at a crescent-shaped amphitheatre.

The entire Disney team is excited that the Southern California resort has joined the Disney family.

Bob Small, Executive Vice President of Resorts for the Walt Disney Company, comments, "Now we can offer guests a complete vacation destination, combining Disneyland Park and The Disneyland Hotel." He adds, "as a Disney resort, we can now ensure that our Hotel guests will experience the highest levels of quality, service and hospitality in the Disney tradition."

Dotted with meticulously groomed gardens and landscaping, The Disneyland Hotel boasts 16 restaurants and lounges, and 35 specialty shops, many carrying Disney merchandise.

Highlighting the lounges is Sgt. Preston's Yukon Saloon and Dancehall (remember Wrather's TV show?), a fun-filled locale themed to the 1890's Yukon Gold Rush era.

Among the Hotel's recreational pleasures are a three-acre tennis club with ten championship courts lighted for night play, three swimming pools and a palm-laden sandy beach.

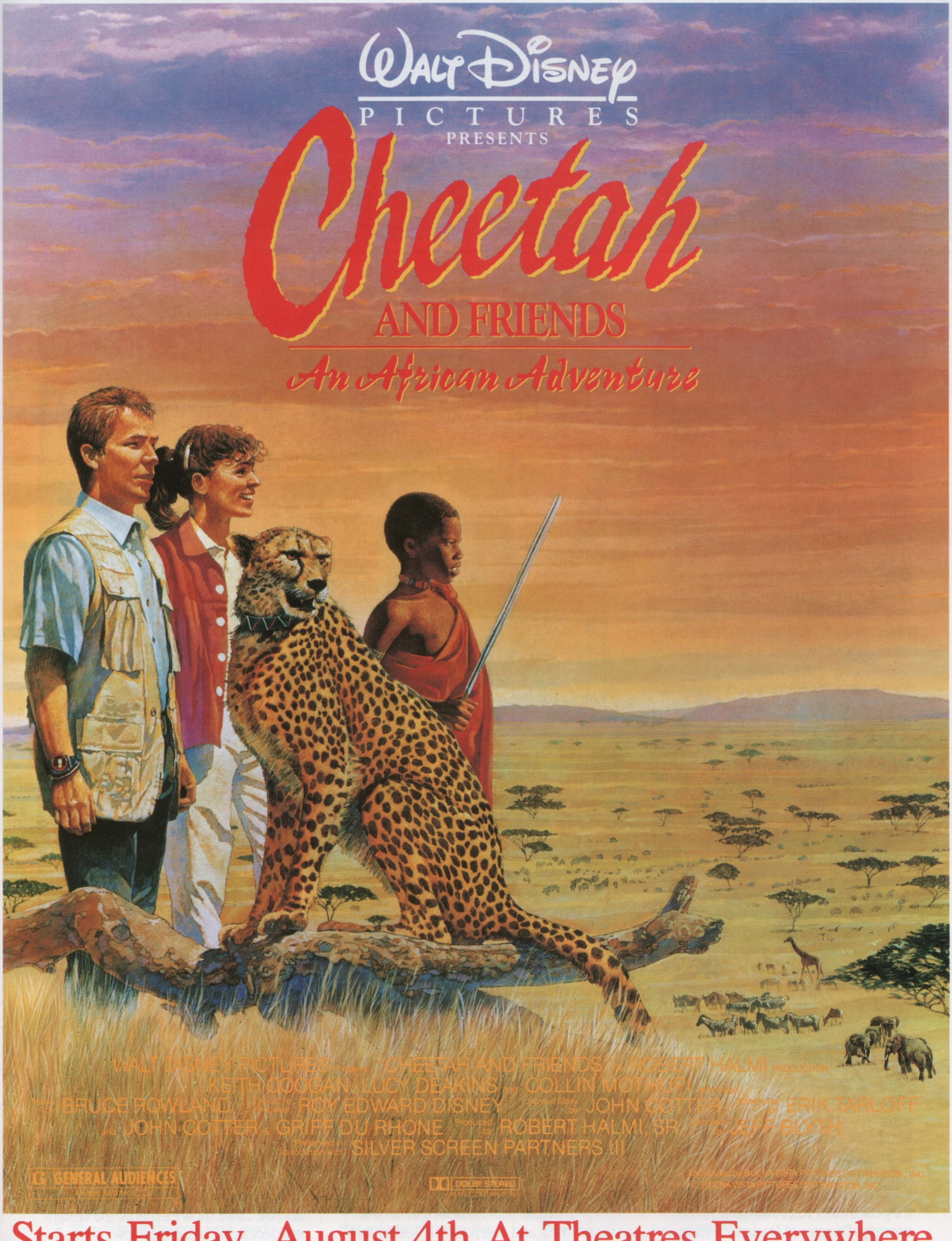
Michael Bullis, Vice President and General Manager of The Disneyland Hotel, ponders the most prominent features of the popular resort: "The Disney name, proximity to Disneyland, the *Monorail* service, fantastic entertainment and our unique man-made scenery."

He points out what he feels is the Hotel's most important asset, "It's our friendly, helpful staff. Even with the unique facilities and the wonderful location, it is our courteous, helpful Cast Members who are the most important element."

As it builds on a new era as one of the newest members of the Disney Resort family, The Disneyland Hotel will continue to exemplify the dreams of Walt Disney and Jack Wrather, two friends who had faith that their "risky venture" would succeed.

Disneyland Hotel

If the original Hotel seems to resemble an Erector Set, it may not be coincidence; rumor has it there was a connection between Wrather (here with his wife Bonita Granville) and the popular toy; what do you think—fact or fiction?



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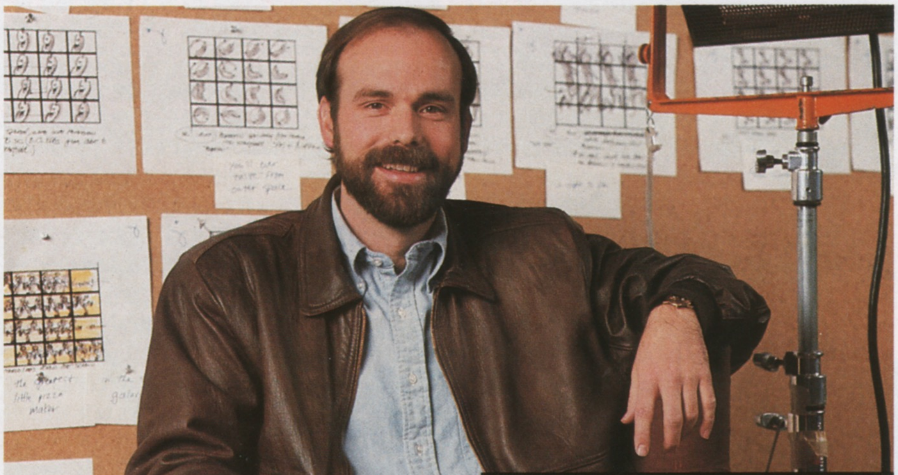
PAN GALACTIC PIZZA PORT

By Steve Noceti

Imagineering, Astro-Italian Style

Kevin Rafferty is excited. It's easy to tell, because when he's excited he tends to get up and act out portions of the story he's telling—waving his hands and miming all sorts of comic actions.

The object of his infatuation at the moment is the show that he recently wrote for Tokyo Disneyland called the *Pan Galactic Pizza Port*. "A funny name for an attraction," you're saying to yourself, right? Well, that's because it's a restaurant that's an attraction…or is it an attraction that's a restaurant? Anyway, that's the question that has probably made this new Walt Disney Imagineering project an object of such fascination and affection among those involved. It's another of those "firsts" that Imagineering is famous for, and Imagineers are so enamored of—an *Audio-Animatronics*/multi-media show-cum-restaurant.



Kevin Rafferty, infatuated with the Pan Galactic Pizza Port?

Back to the Drawing Board

It all started 14 months ago with two maquettes (small, sculpted figures) created by Steve Kirk, a concept designer at Imagineering. These little "aliens" had enough charm for Kirk when he had finished them that he decided to look around for some show environment they could inhabit. He brought them in to Kevin Rafferty, and the two began kicking around some ideas.

Rafferty and Kirk were aware that the Oriental Land Company (owners and operators of Tokyo Disneyland) wanted to add a restaurant and shop in the area of the *Star Tours* attraction (to open this July). They also knew that the new facility was going to house an as-yet-undetermined show. Thinking that these "aliens" might somehow easily be adapted and related to the *Star Tours* theme, the two decided to investigate the possibility of incorporating them into this show.

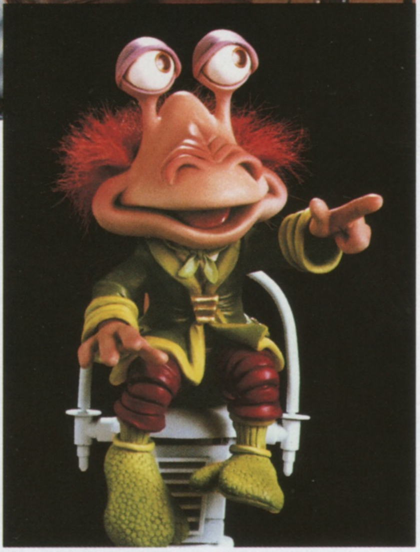
They struck the right chord when they contacted Yoshi Akiyama, Imagineering's Director of Design for Tokyo Disneyland. Akiyama felt that their idea would enhance the sparkling new look that Tomorrowland would soon take on with the addition of *Star Tours*.

The Show Evolves

Now Rafferty and Kirk began to work in earnest on the creation of a show involving alien creatures that would entertain guests while whey ordered and as they dined. The fare? A Japanese favorite—pizza, of course!

The concept evolved into a delightfully funny multi-media show. It stars Tony Solaroni (the first of Kirk's two alien characters) and his intergalactic pizza-making and delivery business.

Tony is located on the mezzanine above the order/pick-up counter, sitting at a control console which is surrounded by a huge pizza-making machine. As this "fully automated" pizza maker whirrs, splats, and glops, Tony monitors the kitchen while simultaneously carrying on conversations with his boss and his wife. Everything and everyone is linked to Tony through a series of interactive video monitors behind his seat. Tony thought his assignment on Earth would be a cushy job, but the machine, the kitchen staff, and all the folks on the video monitors have a *very* different idea.



Tony Solaroni: "Pizza, anyone?"

Blast Off!

Since so much fun material seemed to flow from the interplay between Tony and the other show elements, the designers decided to break the show up into five,

Mrs. Solaroni and Mr. Foosano (the boss) keep Steve Kirk company

Mona Koth takes five with a most unusual friend

two-to-three-minute segments. This way Pan Galactic Pizza Port patrons could enjoy their meal and catch all of the show without seeing repetitions.

After filling in and fleshing out their ideas for intergalactic vignettes, they were ready to present the concept to management. Response to the idea was very positive, and at this point, as Rafferty says, "...things really began to take off."

Tokyo Disneyland wanted the new restaurant and show to debut along with *Star Tours*. It was almost inconceivable that a show could be written, designed, and produced to meet this deadline. And yet, that's exactly what happened!

"Both Yoshi and Marty Sklar (President of Imagineering) believed in the show," says Kirk, "and that has been the key to it. I've never seen an idea be more 'positively accelerated' in the 13 years I've been here."

The Japanese also reacted to this show with great enthusiasm. A winning combination—the storyboards, Kirk's one-inch show model, audio tapes of some of Tony Solaroni's songs, and a highly animated Kevin Rafferty presenting the show—convinced Tokyo Disneyland executives to add this unique concept to their Park.

Finding the Team

The designers envisioned the show as being truly "multi-media," including an *Audio-Animatronics* figure, a huge, intricately animated pizza machine prop, and numerous video pieces combining live action, puppetry, and animation.

"I was writing stuff that I was sure couldn't be done," Rafferty says.

But a team came together that made it all happen.

The characters were developed through the contributions of Tim Kirk and Rennie Rau; directing and producing animated video segments were Mona Koth and Ellen Lichtwardt; and production of the many puppets necessary was accomplished by Lynette Johnson.

Video Specialist Ron Harris, Sound Effects Technician/Audio Engineer Ken Lisi, and the entire Audio/Visual Department taped, edited, and produced all of the live action video and backgrounds. Last to join was Show Producer Ron Chesley.

Bringing It All Together

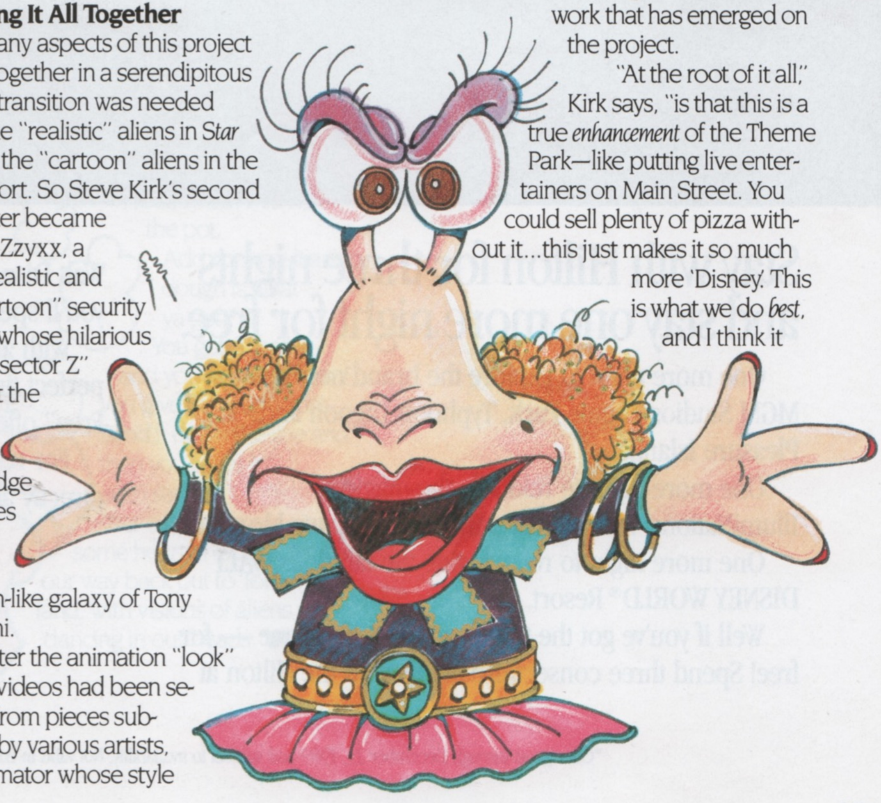
Many aspects of this project came together in a serendipitous way. A transition was needed from the "realistic" aliens in *Star Tours* to the "cartoon" aliens in the Pizza Port. So Steve Kirk's second character became Officer Zzyxx, a "part realistic and part cartoon" security guard, whose hilarious "Checksector Z" show at the end of the exit bridge prepares guests for the cartoon-like galaxy of Tony Solaroni.

After the animation "look" for the videos had been selected from pieces submitted by various artists, the animator whose style best captured the feeling the team was looking for turned out to be available to join the project.

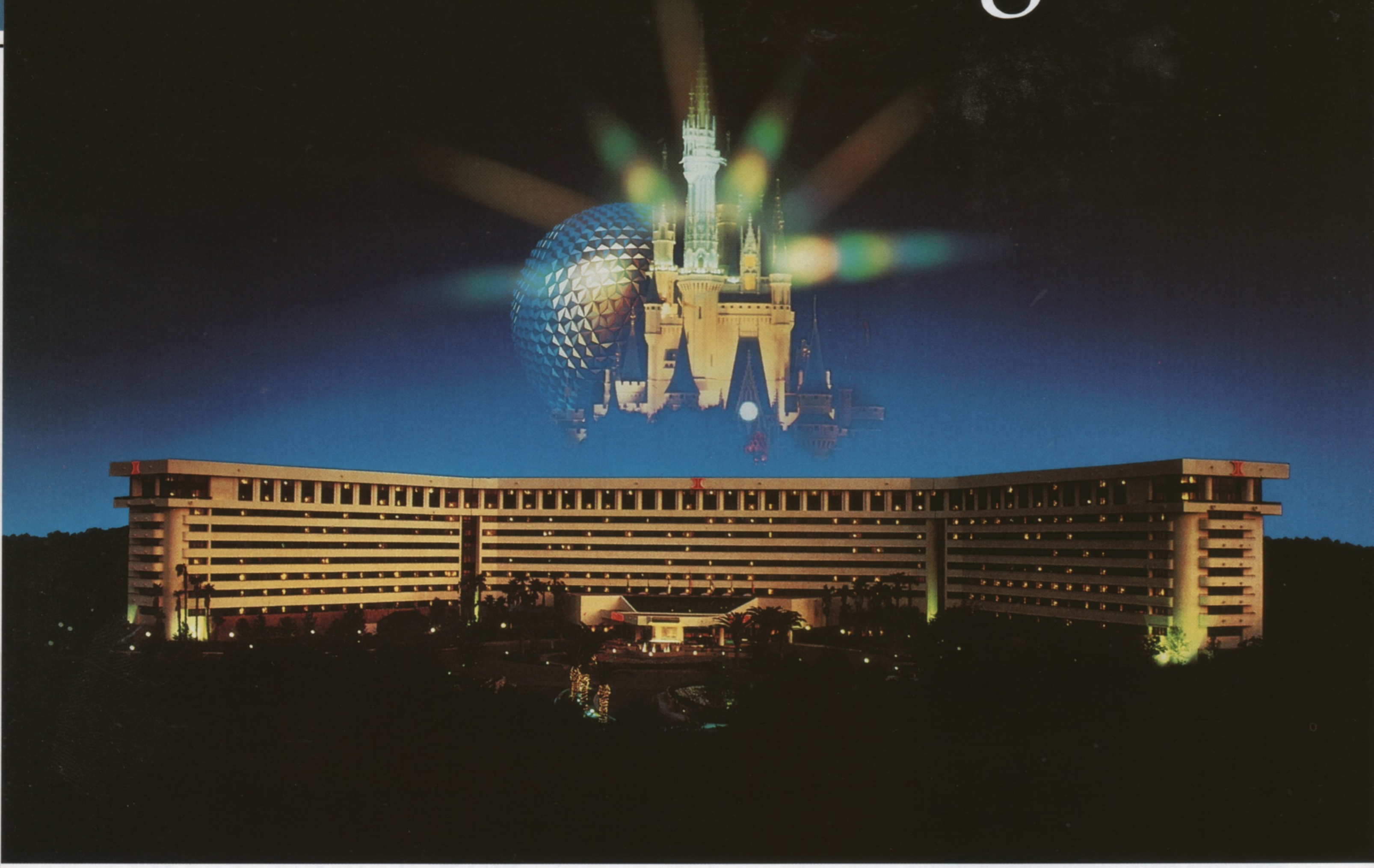
"It all sort of happened, well...just right!" Steve Kirk observes.

Both Rafferty and Kirk feel that this is the direct result of the great sense of teamwork that has emerged on the project.

"At the root of it all," Kirk says, "is that this is a true *enhancement* of the Theme Park—like putting live entertainers on Main Street. You could sell plenty of pizza without it...this just makes it so much more 'Disney.' This is what we do *best*, and I think it



Did you ever wish you had one more night?



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has had a lot to do with engendering that tremendous enthusiasm in team members."

Despite Tony's management skills, chaos reigns in his kitchen

A Quick Trip Around the Pizza Port

Remember the two maquettes that started this whole project? Let's take a quick trip through what will soon be an exciting new section of Tomorrowland at Tokyo Disneyland.

The main attraction, of course, will be *Star Tours*, that thrilling trip through George Lucas' mythical galaxies. But there will be even more for Tokyo Disneyland guests—enhancements that will carry the themes of space travel and alien life through to the other side of the walkway.

At the end of the second-floor exit bridge from *Star Tours*, we'll come upon Officer Zzyxx, officiously presiding over his Security Station.

"Hello," he might say to us, "and welcome to Earth. I hope you enjoyed your flight.

"Do you have any fresh fruit to claim? Too bad. I'm getting hungry!"

Meanwhile, a four-screen video matrix behind him is displaying a variety of gag scenes as well as live-action video from areas around Tomorrowland.

The stairway to the left of the Security Station leads down into Tomorrowland, and on the right is access to the Pan Galactic Pizza Port.

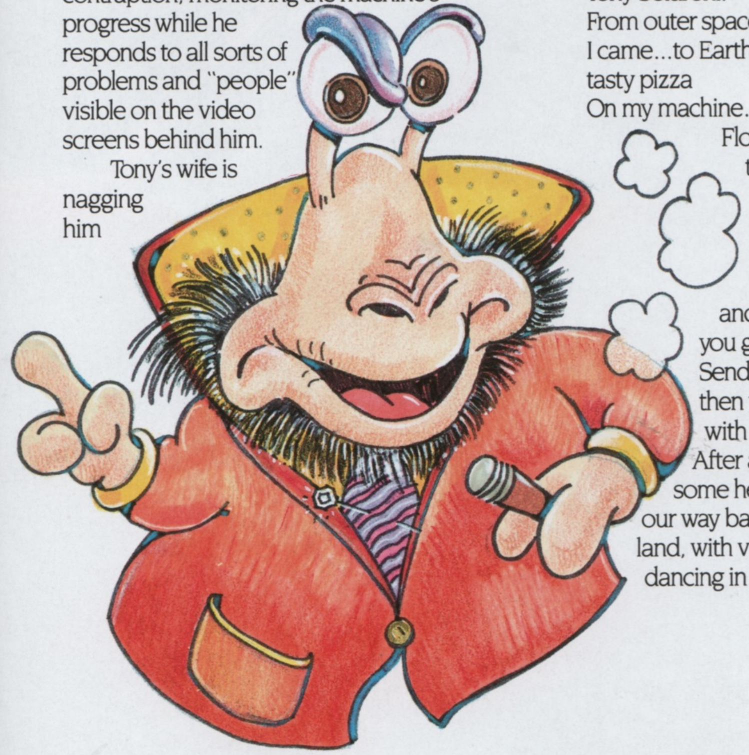
We opt for pizza, and as we line up to order, the sounds of glops and squishes draw our attention to the area above the counters. There sits Tony Solaroni, amid his huge pizza-making contraption, monitoring the machine's progress while he responds to all sorts of problems and "people" visible on the video screens behind him.

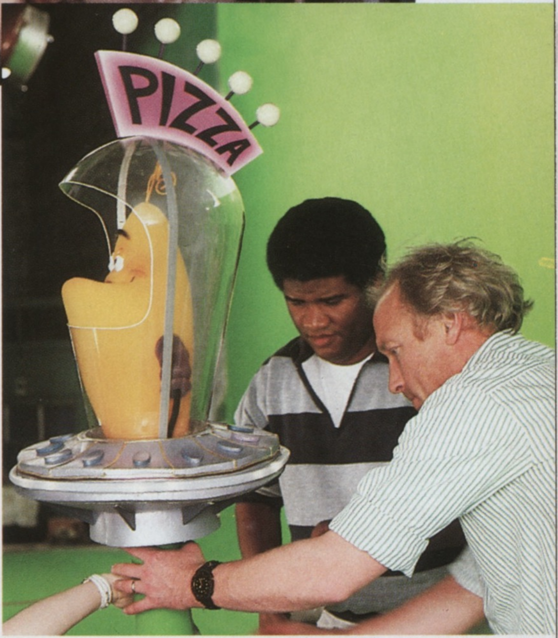
Tony's wife is nagging him unmercifully on one screen, while his boss from Pan Galactic headquarters on some distant planet calls in on another screen to check on the progress of the new franchise. At the same time, the kitchen monitor suddenly comes on, revealing a flood of oozing pizza dough and other kitchen calamities.

Tony may get a mite flustered occasionally, but he's unflappable, often regaling us with spirited operatic pizza songs, in his own astro-Italian style. To the tune of "Funiculi, Funicula, he sings:

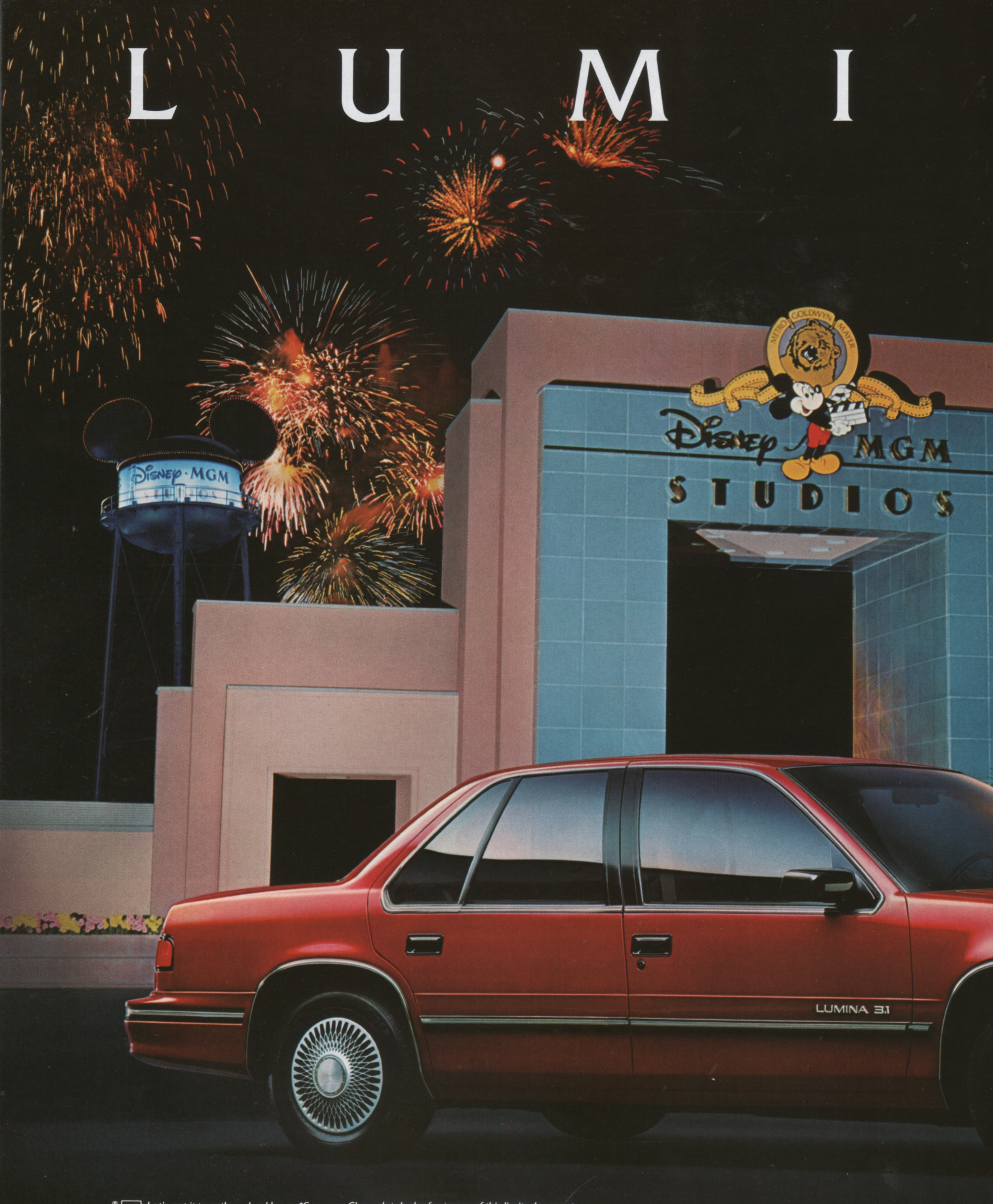
"Hellllloooo...my name is
Tony Solaroni!
From outer space—I run the place.
I came...to Earth to make you
tasty pizza
On my machine...it's such a dream.
Flour, water, mix it in
the pot,
Add some salt and
dough is what
ya got.
You gotta grab it
and you squeeze it and
you give the stuff a toss,
Send it down the line and
then you cover it
with sauce."

After a hearty meal and some heartier laughs, we find our way back out to Tomorrowland, with visions of aliens still dancing in our heads.





Ron Harris (left) and his key grip secure the P6 Delivery Saucer to a puppeteer's (Lynette Johnson) arm before taping begins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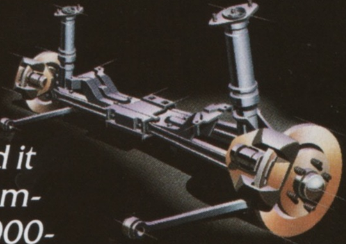

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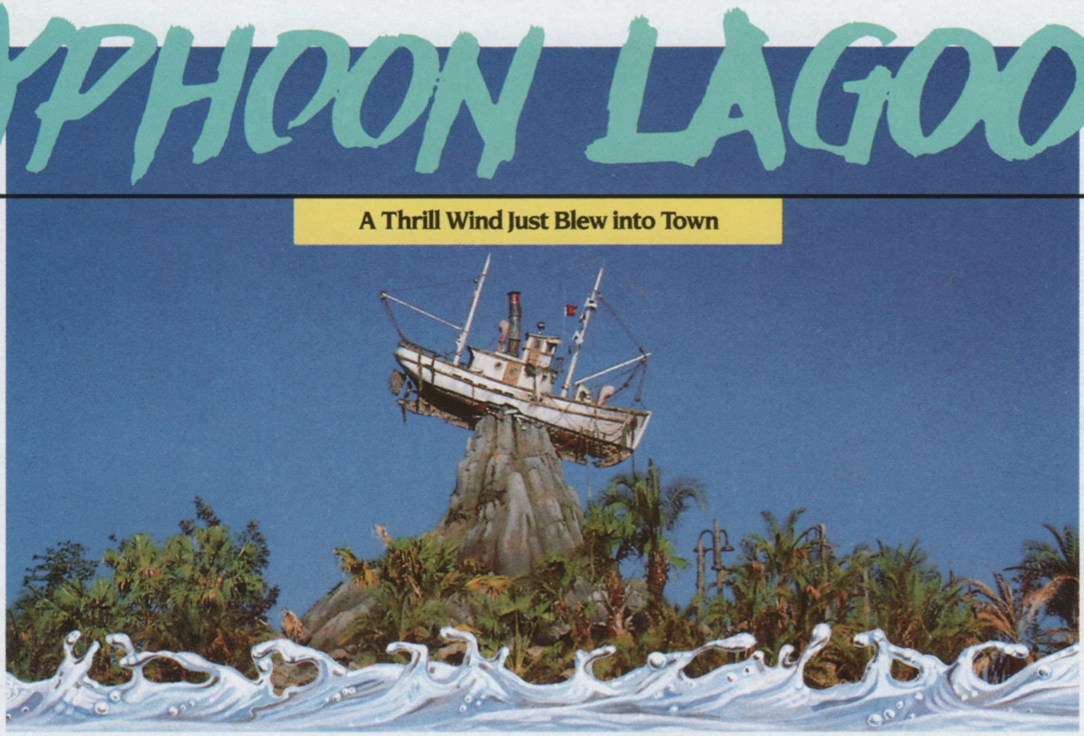
TYPHOON LAGOON

A Thrill Wind Just Blew into Town



Hurled from the sea by a raging typhoon, "Miss Tillie" (out of Safen Sound, FL) weathered the storm skewered atop Mt. Mayday — where she resides to this day, beckoning surfers and sunners alike to Typhoon Lagoon

Photography by
Gary Krueger
Robbie Pallard

A furious storm once roared 'cross the sea
Catching ships in its path, helpless to flee
Instead of a certain watery doom
The winds swept them here to Typhoon Lagoon

So goes the legend of Typhoon Lagoon, the tropical aquatic playground opening this summer at the Walt Disney World Resort in Florida. Typhoon Lagoon is a water park, but it's unlike any water park ever devised by man. Covering 56 acres, it includes sandy beaches, a wave pool, water slides, a winding river, snorkeling reef, and a children's play area. And it's all themed around that wild storm at sea.

Show Designer Chris Runco with the Typhoon Lagoon model points out three architectural styles: tropical, early Florida Keys resort, and beachcomber

Show Designer Chris Runco expands on the theme: "This was a storm of mythical proportions. Everywhere you look, you can see the effects of it: the buildings lean this way and that; anchors, buoys and other assorted flotsam and jetsam are strewn around the landscape; there's a surfboard lodged right through the middle of a tree—just imagine the ride that surfer had!"

In fact, probably the most spectacular attraction at the Park is the Lagoon itself. Permanently agitated by the storm, it has become the largest inland surfing lagoon in the world—twice the size of a football field, and large enough to encompass an ocean liner—with the world's largest artificially created waves—up to 6-1/2 feet high—for body and inflatable raft surfing.

The focal point of the Lagoon is a shipwrecked fishing boat, "Miss Tillie" out of "Safen Sound, Fla.," teetering 95 feet in the air atop Mt. Mayday.

"We were trying to come up with a signature piece," Runco recalls, "and I said to myself, 'It's such a wonderful name, what could people look at that would make them think Typhoon Lagoon?'

"It had to be whimsical. Then we came up with the boat on top of the mountain."

Joe Parinella, Landscape Architect, notes that the boat serves another purpose as well. "We intentionally used the boat as a focal point and an enticement from various locations around the property," he says. "All you see are the trees in the foreground, but then, there's this boat peeking over the pines. It's a draw; it makes you want to find the boat. And it's fun; I *love* looking at that boat."

Parinella, like Runco, has been involved in this project for two-and-a-half years. He was in on the original site designing and layout of the Park. He then became responsible for accomplishing the design in "real life."

Show Producer Kathy Mangum and Landscape Architect Joe Parinella agree that Typhoon Lagoon will be fun for all ages

"Basically, I had to assemble the whole palette of plants and materials to make it tropical," he says. "We covered the southeast in search of what we needed. We were lucky, because we wanted things most people *didn't* want—trees and plants with curves and kinks.

"In the middle of the Rain Forest on Castaway Creek (a river that winds around the Lagoon)," he says, "there are some trees so twisted that their trunks hang over the creek; the guests float right under them."

Chris Runco explains that three types of architecture are found in the Lagoon's village. "There's the tropical,

Rick Girdley, Project Manager: "The wave machine is a wonderfully designed and engineered piece of equipment."

with thatched roofs, like Singapore Sal's Souvenirs and Salable Salvage Shop; there's the 'early Florida Keys resort'—that's the Leaning Palms Resort and Dining; then there's the beachcomber's dream house, Typhoon Tilly's (fajitas, handwiches and ice cream are among its fare). Tilly just went out onto the beach and picked up anything she could carry to build her restaurant. Driftwood, surfboards, shells, pieces of boats, you name it."

Everyone involved in the project agrees that this is going to be one *fun* place for guests of all ages.

Executive Producer Randy Bright comments, "I've never seen a project with so much humor 'built in.' Everywhere you look, there's a new wacky visual gag waiting to be photographed. In fact, despite all the water, there may be more film shot here, per guest, than anywhere else in the world."

Kathy Mangum, Show Producer, says, "It's really going to be exciting. There's something for everyone. There's never been a water park like this before. After all, it's not every park that has a place where you can swim with sharks!"

Sharks?! Oh yes. It seems Typhoon Lagoon has its own snorkeling pool, Shark Reef, populated with some of the most exotic sea critters in the world.

According to Co-Executive Producer Kym Murphy, many of the same techniques used to create *The Living Seas* in Epcot Center will be used in Shark Reef.

"What we're building here," explains Murphy, "is a place where guests can swim with the beautiful, spectacular coral reef creatures. We've added the sharks for excitement. The key, though, is the types of sharks we're bringing in.

"We'll have smoothhound sharks, bonnethead sharks (small hammerheads), and *small* nurse sharks. These are all virtually harmless. The smoothhound and bonnetheads are really great looking, but they are extremely timid, and their teeth are miniscule. Nurse sharks can get as big as eight or nine feet; ours will be two or three feet. They are very docile at that size and their teeth are also very tiny.

"But they still look like sharks," he says, "and that's the whole point. You're in the pool with sharks, and that's exciting."

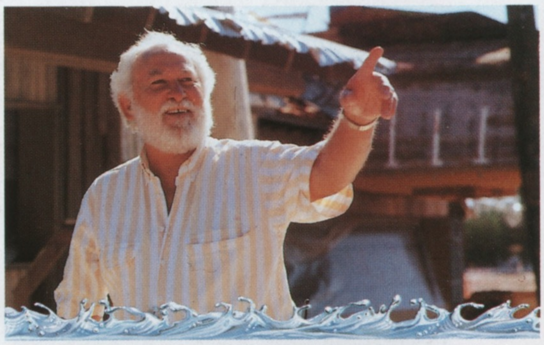
Mangum agrees. "I think it could well be the most popular of the Lagoon's attractions," she says, then quickly adds, "of course, if you're a teenager, 'Humunga Kowabunga' will probably be your favorite."

Now we're getting to the action. Humunga Kowabunga is what they call the two horrendous speed slides that send you on a nearly vertical drop off Mt. Mayday into the pool below. To give you an idea of the effect, Runco describes it: "You drop like a rock, plummet down the face as fast as 30 miles per hour, sending up a rooster tail of water as you come down. It takes an 80-foot runout to slow down."

There are other ways to come down the mountain, too. Take one of the Stormslides, curving body slides with names like "Rudder Buster," "Stern Burner," and "Jib Jammer." Or, you might want to try a little white-water rafting down "Keelhaul Falls," "Mayday Falls," or, on a family-sized raft down "Gangplank Falls."

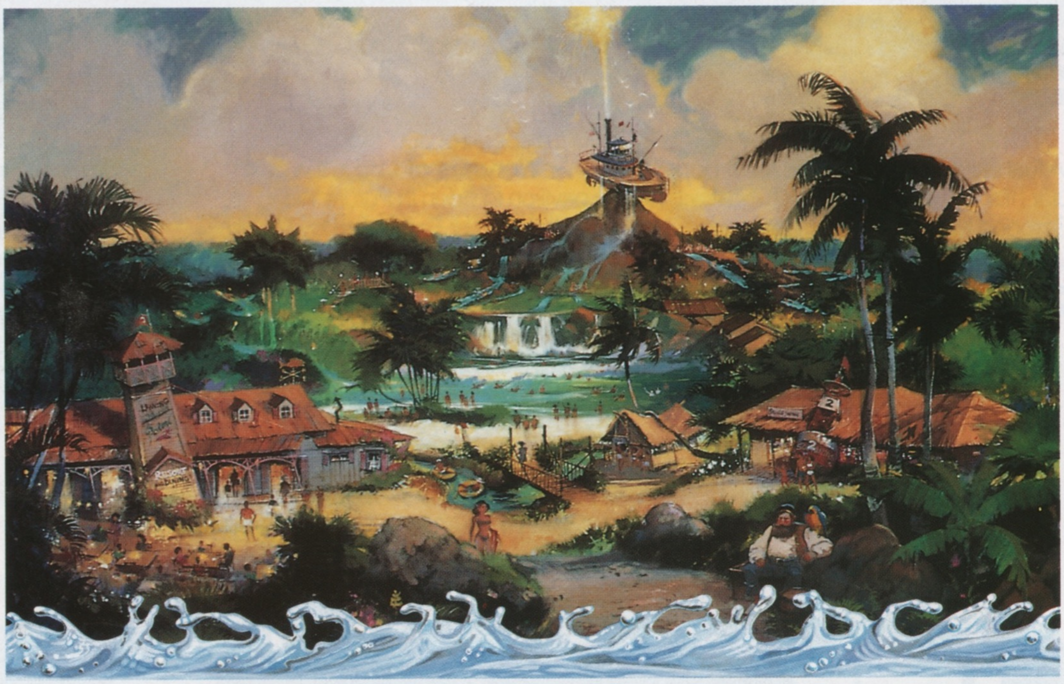
If you've ever just wanted to laze away the day, you'll enjoy Castaway Creek. Hop on a raft or inner tube and let the river take you on a meandering journey through a misty rain forest, a hidden grotto, and all the sights and sounds of the Lagoon's activities.

Now, if you happen to be among the younger generation, say two to five years old, you can find all the fun of the Lagoon, with fountains, bubblers, slides, and white-water rafting, over at Ketchakiddee Creek—and it's all in miniature, just your speed!



As Art Director, Collin Campbell is responsible for the overall look of Typhoon Lagoon — from rockwork to buildings to decorative debris

So, if you feel that you need some excitement
and fun
With a taste of the sea in the warm summer sun,
Cast off your worries, shake off the gloom,
And let the winds take you to Typhoon Lagoon!



The sights and sounds of Typhoon Lagoon include the world's largest inland surfing lagoon, Castaway Creek, Shark Reef, two speed slides, three Stormslides, raft rides and everything cut down to size in Ketchakiddee Creek — there are also snacks, restaurants, a picnic area, and souvenirs

Mickey Mouse, looking especially dapper in his touring outfit, steps out of his luxurious LiMOUSEine

Disneyland

Hollywood may be headed out to Florida, but this summer Disneyland in California celebrates **"Hooray for Disneywood!"** in a spectacular new daytime parade. **Roger Rabbit** hams it up as the Studio Chief in his luxurious office, with its "24-carrot" walls and framed portraits of the studio's "fab five"—Mickey, Minnie, Donald, Goofy and Pluto.

In "Dreamflight," the pages of a giant pop-up book introduce you to the "Fearless Flyers" — pioneers of modern flight

The "Studio" is followed by individual salutes to some of its most popular hits and stars—**"DuckTales"** with Scrooge McDuck, Huey, Dewey and Louie, Launchpad, and the Beagle Boys; the up-and-coming **"Rescue Rangers"** starring Chip 'n' Dale out to rescue the world's cheese supply from the insatiable Fat Cat; **"Gummi Bears"** making their incomparable gummi juice; and, in a gala premiere setting, the "fab five" in person, greeting guests and signing autographs.

Walt Disney World

In addition to the **Disney-MGM Studios Theme Park** and **Typhoon Lagoon,** Walt Disney World will soon have three more new attractions to offer its guests.

Opening this summer is the brand new Disney nighttime entertainment center—**Pleasure Island.** Located adjacent to the Disney Village Marketplace, this six-acre renovated waterfront district houses six nightclubs, restaurant and snack facilities, 12 unique shops, and the recently opened ten-screen AMC theatre complex.

This summer also marks the debut of ***Dreamflight*** in Tomorrowland at the Magic Kingdom. This fly-through adventure, presented by Delta Air Lines, takes guests on a whirlwind history of flight. Through the magic of 70mm, computer-animated film footage, *Dreamflight* travelers are "in the cockpit" with the early barnstormers, watch a death-defying wing-walker, take a quick flight to Paris and the Orient, then jet into the future at a simulated speed of 300 mph.

Wonders of Life is the next pavilion to open in Future World at Epcot Center. Presented by Metropolitan Life Insurance Company, the pavilion is a celebration of fitness, wellness, and the joy of being alive. Among its attractions are ***Body Wars,*** which uses the theatre simulator technology (introduced in the *Star Tours* attraction) to take guests on an incredible journey through the human body, and "Cranium Command," a theatre show combining *Audio-Animatronics* figures with film to give viewers a unique look at how the brain works — from the inside out! Wonders of Life is scheduled for a fall opening.

WONDERS OF LIFE

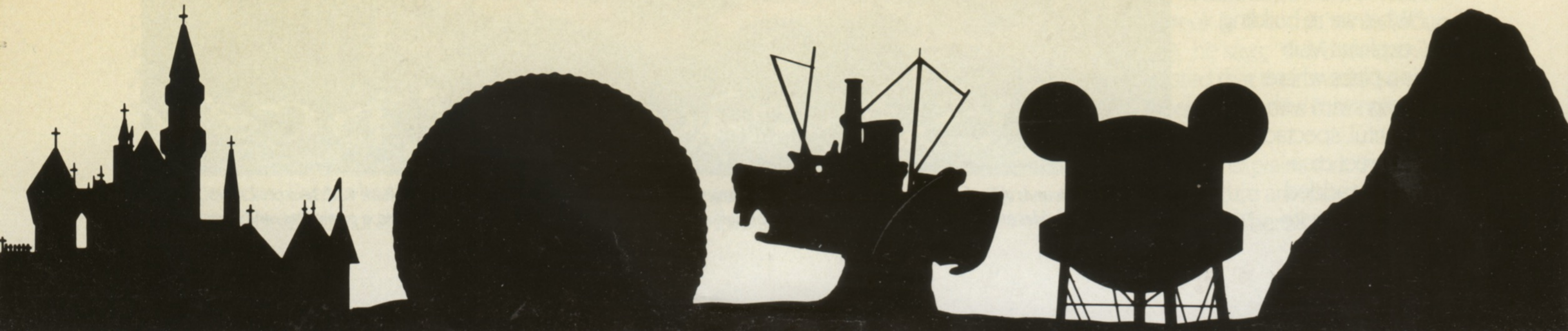
Wonders of Life in Future World at EPCOT Center will dramatize the inner workings of the human body in a dynamic and entertaining way

LiMOUSEine

The Disney star who started it all — **Mickey Mouse,** of course — is on the road to tell his fans and friends about the Disney-MGM Studios Theme Park. And when Mickey travels, he goes in style! His current mode of transportation is a snazzy, 40-foot-long red limo, equipped with a gold grille in the shape of his own head, a soda fountain, cheese cabinet, bed, TV, and stereo equipment. In the back of the limo, a giant bubble houses everything a self-respecting DJ could want so that broadcasts can be done on the spot in each city Mickey visits. Mickey won't be on the road forever, but when he is, he's now got a home-away-from-home that fits this stylish star to a "T."

ANSWERS TO DONALD'S QUACKED-UP QUIZ

1. "Orphan's Benefit" (1934)
2. Friday the 13th
3. Greta Garbo, Mickey Rooney, Shirley Temple, the Ritz Brothers, and Armetta
4. Pete (originally "Pegleg Pete")
5. Jupiter and Vulcan
6. The Aracuan bird, also appeared in "Saludos Amigos" (1943) and "The Three Caballeros" (1945)
7. "Chip an' Dale" (1947)
8. Cigars; Donald thought they had bought them for themselves and made them smoke until they were sick — he found the birthday card at the bottom of the box
9. Bootle Beetle and Spike the Bee
10. Witch Hazel
11. "Canvas Back Duck" (1953)
12. "Donald's Diary" (1954)
13. Ranger J. Audubon Woodlore and Humphrey the Bear
14. "Chips Ahoy" (1956)



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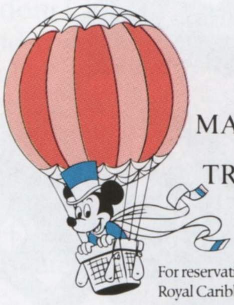

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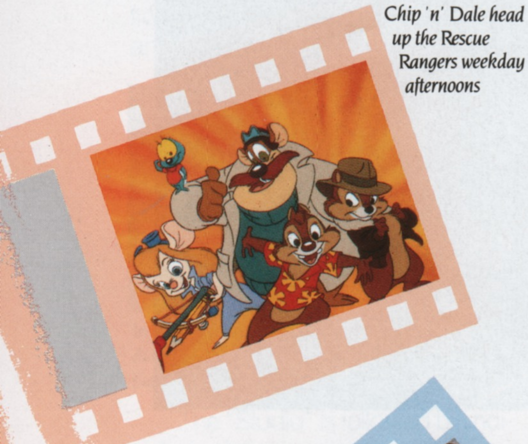
Rick Moranis goes one step too far with his latest invention

Let's Go to the Movies!

Soon there will be more movies than ever to choose from — Touchstone Pictures and Walt Disney Pictures have been joined by another Disney film company, **Hollywood Pictures.** The new company entered into its first major talent agreement with the announcement of a multiple-picture arrangement with Academy Award-winning actress Goldie Hawn and her production company. Hollywood Pictures is expected to be producing up to 12 films annually by 1991.

Another Academy Award winner is currently filming for Touchstone. In the comedy **"Blaze,"** Paul Newman stars as Louisiana's flamboyant Governor Earl Long, whose affair with stripper Blaze Starr rocked the Southern political machine in the late 1950s.

From Walt Disney Pictures comes a double feature — well, they're not actually *both* features, but they do play together. First you have Rick Moranis as a suburban physicist who accidentally zaps his kids to 1/4″ tall with his latest invention in (what else?) **"Honey, I Shrunk the Kids,"** and with it you have a brand new Roger Rabbit short — **"Tummy Trouble."** In fact there are several Roger Rabbit adventures on the drawing board right now, including **"Roller Coaster Rabbit"** and **"Hare in My Soup."** All new from Maroon Cartoons.



Chip 'n' Dale head up the Rescue Rangers weekday afternoons

Caddie Woodlawn faces a moral dilemma on The Disney Channel

The Disney Channel

Relive the "British Invasion" when The Disney Channel presents **"A Classic Rock 'n' Roll Summer."** The legends sing on in this 1960s series from Britain, including the "fab four" — the Beatles, The Who, the Rolling Stones, and Marvin Gaye.

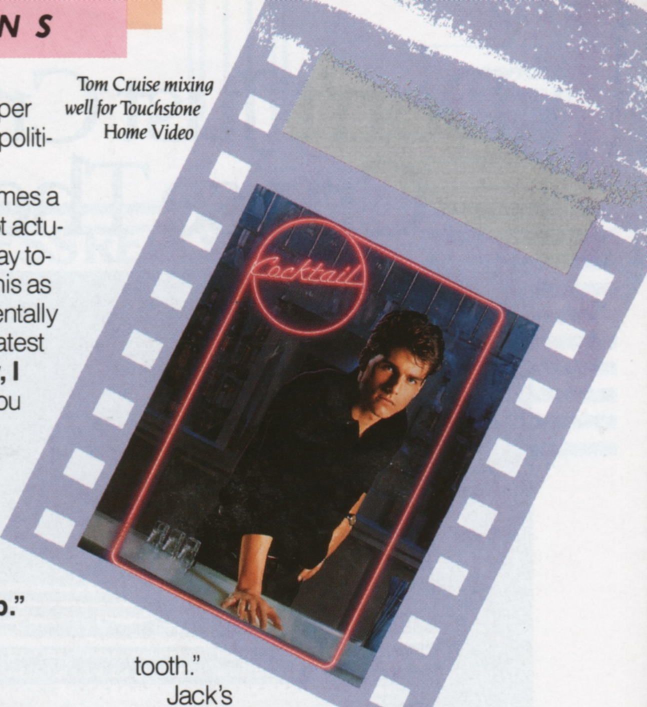
The tremendous popularity of the original show led the Channel to develop **"Teen Win, Lose or Draw,"** with Marc Price (Skippy from "Family Ties") as Bert Convy. Teen celebrities scheduled to appear include Tina Yothers ("Family Ties"), Soleil Moon Frye ("Punky Brewster"), and Jason Hervey ("The Wonder Years").

Also slated for summer viewing is **"Caddie Woodlawn,"** a family film about a young pioneer girl whose courage is put to the test when she learns of an imminent attack on the neighboring tribe of peaceful Dakota Indians. If Caddie warns the Indians, will it put the town in jeopardy?

Disney Television

As the lazy days of summer drift by, you can start looking forward to the fall — and the debut of a brand-new cartoon series, **"Chip 'n' Dale's Rescue Rangers."** Each day our chipmunk heroes and their "good deeds gang" will set out to solve cases considered too small for official action, but with far-reaching consequences.

With Chip and Dale are new characters developed for the series. Monterey Jack is a raucous "muscle-mouse" who prefers to deal with problems head-on. Jack's one weakness is his "cheese tooth."



Tom Cruise mixing well for Touchstone Home Video

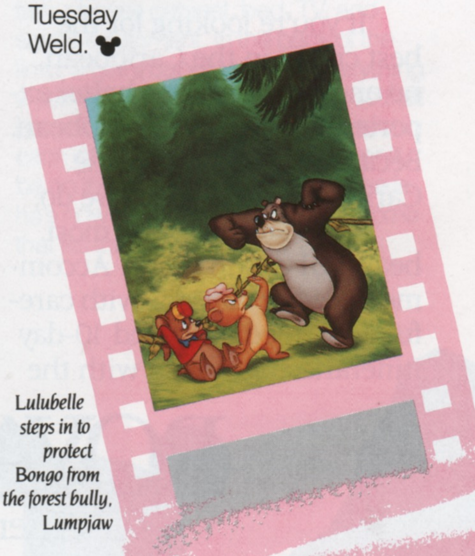
Jack's pet, Zipper, is an uncommon housefly of boundless energy.

And there's the love interest—Gadget. Both Chip and Dale are smitten by this femme fatale who creates complex gizmos from common items, and often saves the day for the Rescue Rangers.

Home Video

Just out from Walt Disney Home Video are two Walt Disney Mini Classics: **"Ben and Me"** features Amos, the mouse who taught Ben Franklin everything he knew; **"Bongo"** is a circus bear who runs away to the forest where he finds love in the form of Lulubelle, and fights the lumbering Lumpjaw to win her.

From Touchstone Home Video look for **"Cocktail"** starring Tom Cruise and Bryan Brown, and the ultimate Elvis fantasy **"Heartbreak Hotel,"** with David Keith and Tuesday Weld.



Lulubelle steps in to protect Bongo from the forest bully, Lumpjaw

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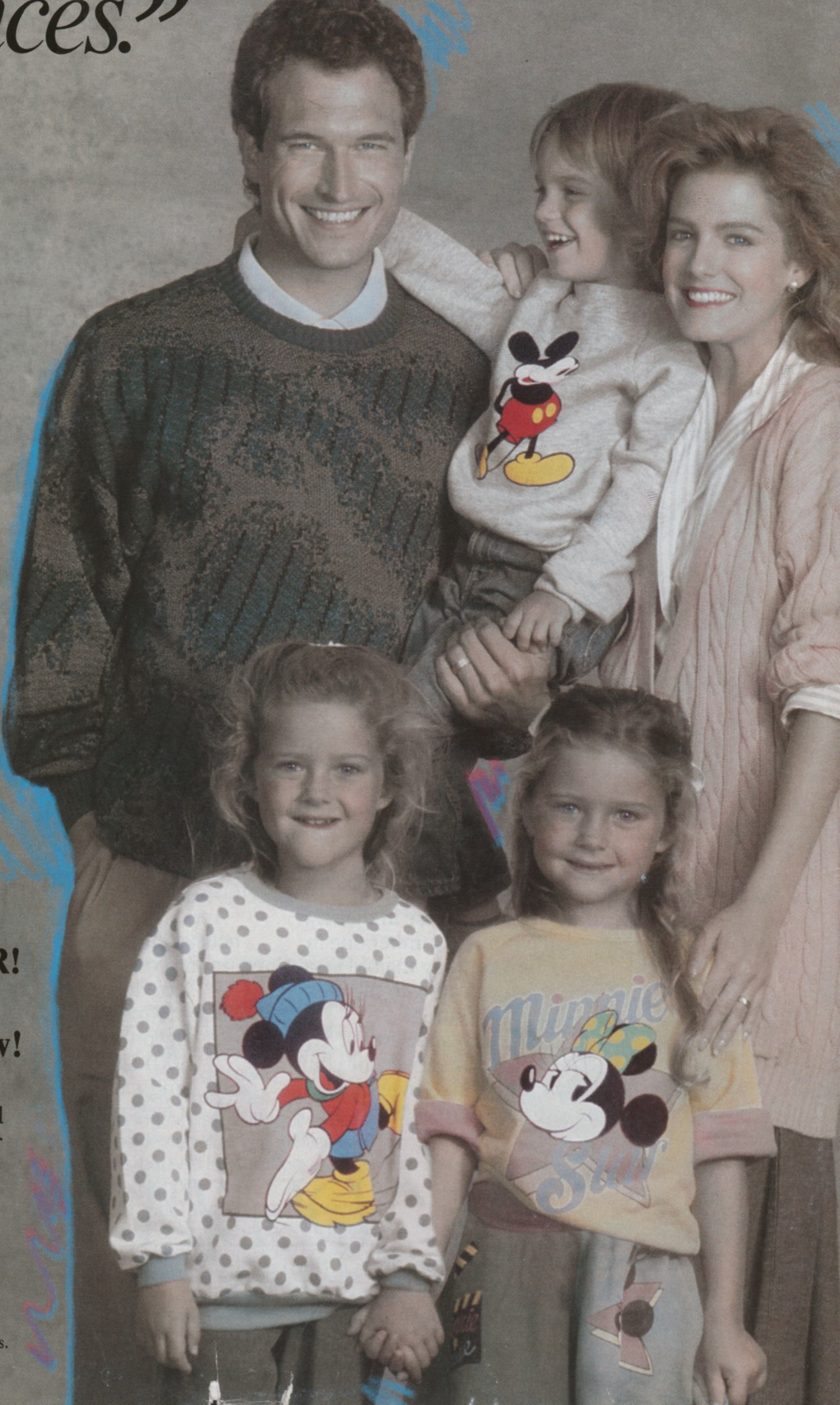
[†] Based on consumer complaint statistics compiled by the U.S. Department of Transportation.

"Our family has its little differences."



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